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MUSICAL AMERICA

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JOSEPH FUCHS

APRIL 1,
1949

60 ENGAGEMENTS IN FIRST SEASON

TOUR OF U. S. 1948-49

**"The most talented of
the younger pianists."**

— N. Y. HERALD TRIBUNE

A BRILLIANT
NEW YORK
DEBUT

William

SCHATZKAMER

AS SOLOIST WITH CLEVELAND ORCHESTRA
(Tschaikovsky and Gershwin)

"Schatzkamer is certainly a must-repeat for next season."

— Cleveland News

"He swept the keyboard with impassioned eloquence."

— Cleveland Plain Dealer

"The largest audience of the season."

— Cleveland Press

IN RECITAL

"Plays with a flawless technique and shows an intellectual grasp and understanding of the music as well as a deep and genuine feeling for it rarely encountered in so young a performer. He was given a deservedly enthusiastic reception which at times assumed the proportions of an ovation."

— Charleston, S. C.

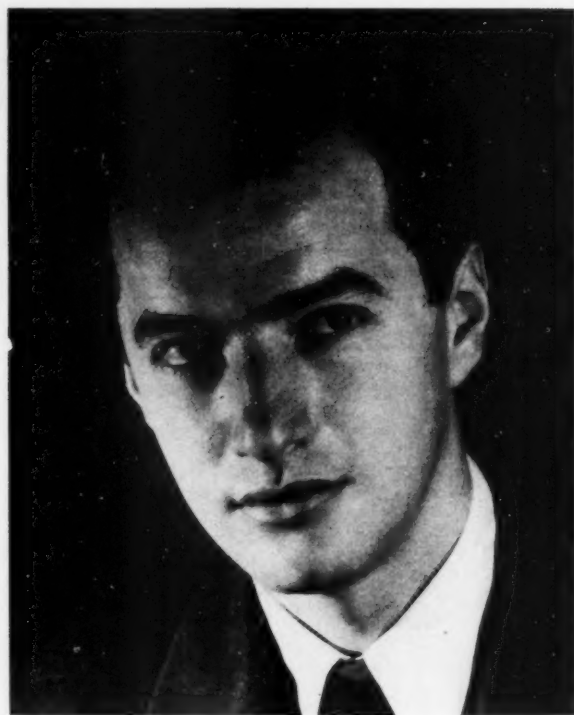
"Highlight of this season was reached by Mr. Schatzkamer, who played with such genuine sincerity that the capacity audience sat motionless. The listener forgot the pianist, his hands and his technique, aware only of the music which Mr. Schatzkamer brings alive without seeming effort. From the quiet reverence of the Bach church music to the syncopated timing of a Gershwin prelude, he is, indeed, a master."

— Augusta, Me.

"A serious, intense young pianist who plays in the tradition of the really great artists of the keyboard. Mr. Schatzkamer is on equally gracious terms with Bach, Chopin, Debussy and George Gershwin. A thorough understanding of the fundamental characteristics of their compositions is an underlying basic, obviously, of his impressive musicianship. This factor, coupled with his brilliant technique and forceful style, recommended him instantly and enthusiastically to his listeners. Wilmington music lovers will eagerly await an opportunity to enjoy his genius again."

— Wilmington, Del.

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The New York Times
MARCH 15, 1948.

KEYBOARD RECITAL BY SCHATZKAMER

Brahms Composition Major
Selection in Long, Taxing
Town Hall Program

William Schatzkamer, gifted young New York pianist, who was heard last night at Town Hall, began his career as a recitalist seven years ago, but instead of following up his first success, he turned to accompanying, so his recital last night was almost like a new beginning.

He made two prize-winning appearances that first year. He was presented in his debut at Steinway Hall as one of the 1941 winners of the New York Madrigal Society's award, and during the summer he appeared at the Lewisohn Stadium after having been picked from sixty applicants to play the solo part in Gershwin's "Rhapsody in Blue" with a National Youth Administration Orchestra.

In the meantime he is said to have played more than 450 times, first touring with a group of dancers headed by Miss Slavenka, then as Paul Robeson's soloist.

It has certainly increased his poise, for he knows how to hold an audience, as was evidenced from his opening performances of two Bach organ preludes transcribed for the piano.

His program was a long and taxing one, but in everything he did he proved an intelligent musician with a decidedly impressive technique. When he knew his composers wanted big, thundering climaxes, he had the strength and power to play them, and yet there was also sensitivity and considerable variety of approach.

Brahms' Variations on a theme by Handel, his major selection, was marked by reading of they were great. Or, ter, he played No. 4. lar music had an in opening and that was not thing he played. Mozart's D major Son 578, Debussy's "Fireworks" and four pieces by Chopin were also on the program. Not content with all these, the cordial audience continued applauding till he had added three encores.

R. P.

New York Post
MAR. 15 1948

William Schatzkamer In Impressive Debut

By HARRIETT JOHNSON

William Schatzkamer's recital debut last night in Town Hall reminded me of what Emerson once said to the effect that there is landscape and landscape but a great difference in beholders. Mr. Schatzkamer is a "beholder" of music who sees much more on the printed page than most young musicians do.

Two of the major works on his program, the Bach-Liszt Organ Prelude and Fugue in A minor and the Brahms Variations and Fugue on a Theme by Handel, were performed with remarkable insight into their inherent musical values. Mr. Schatzkamer had perceived and absorbed their significance and was able to perform them with a pianism which was on many counts phenomenal.

He made such obvious things as accents, time values and bass notes loom up in importance because he found them unusually exciting and thus was able to create so much more from the music than one usually hears.

This remarkable young artist, obviously an experienced performer, but he gave evidence, understandably, of lacking a complete command of the instrument.

New York Herald Tribune
MARCH 15, 1948

Schatzkamer Debut

Pianist Heard in Recital at Town Hall

The most talented of the young pianists who have made a debut this season is William Schatzkamer, who appeared last night at Town Hall. He has only recently finished his tour of the country as piano soloist with the Negro Symphony Orchestra. The program held the Organ Prelude and Fugue in A minor of Bach, Liszt's transcription of the same, and the Brahms Variations and Fugue on a Theme by Handel. Schatzkamer's playing was marked by a fine sense of rhythm and a deep understanding of the music. He was given a deservedly enthusiastic reception which at times assumed the proportions of an ovation.

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Shostakovich Visits America For Turbulent Peace Meeting

DIMITRI SHOSTAKOVICH, noted Russian composer, arrived in New York on March 25, accompanied by six Russian colleagues, for his first visit to the United States. The occasion for his trip to this country was the Cultural and Scientific Conference for World Peace, which pursued a turbulent three-day course in the Waldorf-Astoria and in Carnegie Hall, with pickets marching outside the buildings in which the sessions were held, and hortatory speeches and discussions taking place inside. Mr. Shostakovich was the only musician in his country's delegation. The other members were Sergei Gerasimov and Mikhail Chiaureli, motion picture directors; Piotr A. Pavlenko and Alexander Fadeyev, novelists; Alexander I. Oparin, biochemist; and Ivan Rozhansky, secretary of the delegation.

The conference took place in an atmosphere of strain, tension, and mutual distrust. Shortly before the scheduled opening date, the State Department had refused several British delegates, all reputedly anti-Communists, permission to attend. On the first day, two Canadian members of the conference were ordered to return home. Representatives from certain other countries had been barred from the beginning, because of the State Department's refusal to admit delegates who were not officially authorized representatives of their governments.

MOREOVER, many Americans, fearing that the Communist visitors from Russia, Czechoslovakia and Yugoslavia might seek to propagandize for their political philosophy, offered protests against the holding of the conference, ranging from letters to the newspapers to mass picketing that involved, on March 27, a band of demonstrators estimated at two thousand.

After the close of the conference on March 28, Mr. Shostakovich was scheduled to make several additional public appearances. One of these took

place in Madison Square Garden, on March 29, when the composer played a piano reduction of the slow movement from his Fifth Symphony. Subsequent commitments in Newark, Philadelphia, and other cities farther west were cancelled when the State Department abruptly ordered all the visitors from Russia, Czechoslovakia, Poland, and Yugoslavia to go home without further delay.

THE conference itself, of which Prof. Harlow Shapley of Harvard University was chairman, was originally convoked to further the cause of world peace by seeking mutual understanding through exchanges by artists and scientists of various nationalities and political convictions. In the minds of many of the public and most of the press, however, the conference was stamped from the outset—whether justly or unjustly—as an enterprise of Communists and Communist sympathizers. A number of scheduled participants withdrew before the panel discussions took place rather than risk the opprobrium their connection with it might bring. Others, firmer in their desire to see the conference carried through in its original idealistic terms—among them Olin Downes, music critic of the *New York Times*, and Aaron Copland, well-known American composer—took pains to precede their speeches by unambiguous statements of their anti-Communist views. Mr. Downes also withdrew from the speakers' table after making his introductory contribution to the Fine Arts Panel, of which he was advertised as moderator, and turned his chair over to Arthur Miller, dramatist and author of *Death of a Salesman*. When a Czechoslovakian visitor used the time allotted him to deliver a doctrinaire Marxist exhortation, with scarcely a reference to the fine arts, Mr. Downes looked relieved that he was no more than an unobtrusive member of the

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Wide World Photos
Dimitri Shostakovich at the piano during the Madison Square Garden rally which was one session of the Cultural and Scientific Conference for World Peace

Toscanini Leads Concert Aida For NBC Radio and Television

By CECIL SMITH

By QUAINANCE EATON

ARTURO TOSCANINI conducted Verdi's *Aida* for the last time at the Metropolitan Opera House, on Jan. 22, 1915. In the 34 years since that day, his interpretation of the score has been unknown to audiences in the United States. Since *Aida* was the opera with which he began his rise to world fame as a conductor (in 1886, when he was nineteen, playing the cello in the orchestra, he was suddenly asked to substitute for another conductor in a performance in Rio de Janeiro) his performance of it has become a legend among musicians and operagoers.

In two successive Saturday afternoon broadcasts (and telecasts) of the NBC Symphony, on March 26 and April 2, the legend became reality once again, as Mr. Toscanini presented the entire score, in concert form. The first broadcast consisted of the first two acts—up to the end of the Triumphal Scene. The second, which completed the opera, took place too late for review in this issue. For the ensemble scenes, a superb chorus had been trained by Robert Shaw. The vocal soloists were Herva Nelli, as *Aida*; Eva Gustavson, a Norwegian contralto making her American debut, as *Amneris*; Richard Tucker, as *Ramfis*; Giuseppe Valdengo, as *Amnaso*; Denis Harbour, current male winner of the Metropolitan Opera Auditions of the Air, as *The King of Egypt*; Norman Scott, as *Ramfis*; Virginio Assandri, as *A Messenger*; and Teresa Stich Randall, as the

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WHEN the long-awaited concert production of *Aida* by Arturo Toscanini and the NBC Symphony went before television cameras on March 26, the NBC television network performed another service to music lovers not only in the immediate interest the performance attracted, but also in the chance it gave to evaluate the progress made in the medium. The hour-and-a-half-long performance of the first two acts of Verdi's opera once again had, as its central fascination for the video viewer, the closeups of the Maestro at work and of the men and women who labored valiantly under his imperious direction.

The initial question of the value of televising static concert performances rises sharply on an occasion like this. Perhaps under the ministrations of a lesser showman than Mr. Toscanini, the idea would fall of its own weight. Without the certainty of his presence, the dedicated face and the omnipotent hands, the vignettes of orchestra players at their purposeful gymnastics and of singers in all stages of visual contortion might soon grow tiresome. There has been evident improvement in the clarity and steadiness of the image since the last NBC Symphony telecast, and an additional smoothness in direction distinguished this venture from previous ones, although a wide gap still exists between potentialities and achievements.

Obviously, lack of preparation and knowledge of the opera on the part

(Continued on page 25)



"The dedicated face . . . the omnipotent hands . . ." Arturo Toscanini seen in a closeup on the television screen as he conducts *Aida* in concert version

Salzburg Festival Announces Programs for July and August

VIENNA
THE first prospectus for the Salzburg Festival of 1949 outlines the works and concerts to be given, but details as to conductors, artists, actors, and casts will be released later. The press has already announced, however, that George Szell will conduct *Der Rosenkavalier*, in which Jarmila Novotna will make her first appearance in Austria since the war. *Fidelio* and *Orpheus and Eurydice*, both given last year with outstanding success, will be repeated. Mozart will be represented by *Titus and The Magic Flute*. The new work to be given, in line with the policy of presenting each year a new opera by a contemporary composer, will be *Antigone*, by Carl Orff, a German now living in Munich. *Clavigo* and *Iphigenie*, both by Goethe, and the traditional *Everyman*, by Hugo von Hofmannsthal, will be the offerings in the theater. Nine orchestral concerts, three chamber concerts, two Mozart matinees, four serenades, five concerts in the Cathedral, and one concert by the Strasbourg Cathedral Choir complete the schedule. The festivals will run from July 27 through Aug. 30. During this time, the Mozarteum will hold its international summer courses. With the greatly improved living conditions in Austria as an added inducement to tourists and music lovers, record attendance is expected for this summer's festivals, which will have the international status formerly accorded the festivals in the 1930s.

BEFORE a capacity audience in the large hall of the Konzerthaus, Alfred Cortot played an all-Chopin program on Feb. 7, the third in a Chopin series commemorating the hundredth anniversary of the composer's death. The name of Cortot attracted many younger people who had not previously had the opportunity of hearing him in person. Others came out of curiosity or because they remembered the younger Cortot; each could have found something to praise or criticize, depending on the individual approach to his playing on this particular evening. In certain passages, such as the slow movement of the Sonata in B minor, there was poetry and beautifully defined line. In the larger works, one was conscious of a great artist's conception, but the muddiness of many passages and certain technical deficiencies could not help but distract the listener's attention and make him turn to Cortot's masterly recordings in order to appreciate fully his high position in the music world.

On Jan. 8 and 9, the Vienna Symphony, under Herbert von Karajan, presented a program extraordinary in content, interpretation, and reception. It consisted of Dvorak's New World Symphony; Prokofiev's Peter and the Wolf, with Kaethe Gold as narrator; and Ravel's Bolero. Mr. von Karajan's masterly handling of the orchestra, combined with his exceptional musicianship, was evident, and on this particular program it contributed to one of the most exciting concerts heard here in some time. The following weekend, Mr. von Karajan conducted the *Missa Solemnis*. The Vienna Symphony was again in good form, and the chorus of the *Gesellschaft der Musikfreunde* sang with characteristic knowledge and devotion in works from the standard repertoire. The soloists were Irmgard Seefried, Elizabeth Höngen, Julius Patzak, and Paul Schöffler—all excellent.

New productions of Gianni Schicchi and Peter Cornelius' *The Barber of Bagdad* were given in a double bill at the Volksoper on Feb. 1. With Erich Kunz in the title role, the

Puccini work could hardly fail of success, but much credit was due to Otto Ackermann's conducting and to the supporting ensemble. The Barber of Bagdad was a pleasant novelty. Sena Jurinac, Anton Dermota, and Otto Edelmann all sang extremely well, and did their best to make something out of a work whose undeniable charm is rather thinly spread over two acts.

In an evening of German chamber music, the Konzerthaus Quartet presented Beethoven's Quartet in E flat, Op. 74; Brahms' Quartet in A minor, Op. 51; and Hans Pfitzner's Quartet in C minor, Op. 50. After many delays and postponements due to illness and other circumstances, Mr. Pfitzner, who is now eighty, arrived in Vienna in time for the performance. The Konzerthaus Quartet brought to the eminent German composer's piece the fine balance and unity of tone that characterizes all its playing. Mr. Pfitzner was greeted by prolonged applause, the audience rising to its feet both at his entrance and at the close of the program. The last movement of the quartet was repeated, to the evident pleasure of audience and composer.

On Feb. 2, Hans Knappertsbusch returned to Vienna for his first concert of the season, conducting the Vienna Symphony in Beethoven's Seventh Symphony and Brahms' Third Symphony. Particularly beautiful was the former, which attained to something beyond just another performance of a work known intimately by conductor, orchestra, and audience.

Lillian Moore, American dancer, formerly a soloist with the Metropolitan Opera ballet, gave her first recital in the Mozartsaal on Jan. 16. Miss Moore had made an extraordinary success last June as participant in a dance program sponsored by the International Music Festival. Her solo appearance was equally successful, the originality of her tragi-comical characterizations and her skillful pantomime finding equal favor with the public and the critics.

DURING the month of February, Vienna paid tribute to Franz Schmidt, Austrian composer, pianist, and teacher. On Feb. 11, the tenth anniversary of his death, an evening of his organ works was given by Franz Schütz in the Grossersaal of the Musikverein. The Konzerthaus Quartet, with Joerg Demus, pianist, played the piano quintet on Feb. 13, and, by popular demand, it was repeated on a program of German chamber music given by the same group on Feb. 22. Two performances of Schmidt's oratorio, *Das Buch mit den Sieben Siegeln*, were given on Feb. 9 and 11 by the Vienna Symphony with the chorus of the Konzerthaus, Anton Heiller conducting. The soloists were Hilda Konetzni, Dagmar Hermann, Julius Patzak, Hugo Meyer-Welfing, and Georg Hann. This work has already secured a place of its own in people's hearts and in the repertoire of choral works presented here. Not enough of Schmidt's music has been heard by this writer to allow for more than a general statement. Hearing it for the first time and without any associations with or attachment to Schmidt and the very active part he played in Vienna's musical life, it seems to be latter-day Bruckner—rich, heavy, and long, but by no means lacking musical merit. Without any doubt, there will be further opportunities to become acquainted with this composer's works, for they are now favorites with the Austrian musical public. VIRGINIA D. PLEASANTS



SINGERS SUPPORT THE DRIVE
Patrice Munsel, Leonard Warren, and Jan Peerce, all in costume for the season's final performance of *Rigoletto*, return their salary checks to Edward Johnson as contributions to the drive for funds to ensure the success of Mr. Johnson's final season as general manager of the Metropolitan Opera. Lauder Greenway, president of the Metropolitan Opera Guild, watches the transaction.

Shostakovich Visits America

(Continued from page 3)

audience, and sternly refrained from applauding at the close.

It was at the Fine Arts Panel that Mr. Shostakovich made the definitive speech of his visit, read in English by an interpreter. While he claimed, in an interview given in Berlin on his way to the United States, that he and his Russian companions had received "no restrictions from our government as to what to say," his analysis of Russian musical aims, practices, and proscriptions bore a marked resemblance to the official statement issued by the Central Committee of the Communist Party when he himself, along with Serge Prokofiev and five other composers, was rebuked for letting "formalistic" ideas, said to be characteristic of "bourgeois" western music, creep into his works. His speech also outlined the now familiar program for making Russian music palatable to the masses, through the use of folk subjects and folksong themes, and cited statistics to show the extensive spread of musical organizations and institutions in Russia under the Soviet regime.

"Within contemporary art—music included—there is a strong and irreconcilable struggle between two artistic ideologies," Mr. Shostakovich said. "The first of these is realistic—developed from the harmonious, truthful, and optimistic conception of the world. This ideology is progressive and enriches humanity with its great spiritual values. The second ideology is formalistic. We consider formalistic such art as is lacking in love of the people, which is anti-democratic. Such art seeks form and rejects content. It is bred by a pathologically dislocated and pessimistic concept of life, by lack of faith in man's power and ideals. This ideology is reactionary, nihilistic; it excludes music from humanity's spiritual equipment and actually leads to the degeneration and death of music as an aesthetic form, as a category of the beautiful. The degeneracy and hollowness of pseudo-culture which lacks a national and popular base; the disgusting features of cosmopolitanism which is deeply indifferent to the destiny of its people and all mankind—these features of pseudo-culture manifest themselves in the rejection of the desires of the broad audiences by contemporary formalistic music, and in its utter loss of national features."

Citing Igor Stravinsky as an example of an aesthetic aim at variance with that held by patriotic Soviet com-

posers, Mr. Shostakovich called the Russian-American musician a member of "the camp of reactionary modernistic musicians. His moral barrenness reveals itself in his openly nihilistic writings. Stravinsky has no fear of that gaping abyss which separates him from the spiritual life of the people. . . . What idea and what people are served by this artist who assumed a position of extreme reactionary subjectivism? Stravinsky answers this question eloquently and without concealment. He says: 'My music does not express anything realistic.' . . . 'My music has nothing to narrate.'"

"What a grim and devastating verdict he has pronounced upon himself and upon all decadent art with those words—proclaiming the meaninglessness and absence of content in his creations."

Asserting that "the strivings and the principles of Soviet musicians are finding increasingly broad response among progressive musicians the world over," and citing "the conclusions and decisions reached at the International Congress of Composers and Musical Critics, which occurred in Prague in May, 1948" as "eloquent testimony of this fact," Mr. Shostakovich, in his closing peroration, called upon all to "join the beautiful and mighty voice of our art to the courageous voices of the people raised in the cause of peace and democracy."

American music was represented on the panel by Mr. Downes, who urged a disregard of national lines in music, and by Mr. Copland, who made a similar plea for artistic understanding, but also expressed dissatisfaction with the suppression of American and other western compositions in Soviet Russia, in view of the fact that the western countries are willing at least to hear Russian music before passing judgment on it. Kasimir Baranovich, Yugoslav composer, spoke on the advances made by music in his country, following closely the ideological line adopted by Mr. Shostakovich.

Mr. Shostakovich also participated in a panel discussion on Writing and Publishing, in which American spokesmen questioned and Russian delegates defended recent criticisms of composers appearing in the Russian press. At one point Mr. Shostakovich rose to express, through an interpreter, his views upon criticism. "Our musical criticism is a reflection of the life and movement of our music," he said. "It brings me much good, since it helps me bring my music forward."

World Premiere in City Center Season

Opening Aida

THE PRODUCTION of Aida that was new last October opened the City Center's spring season on the evening of March 24, with Theodore Komisarjevsky in charge of the stage, Laszlo Halasz in the pit, and a cast partly familiar from the previous showings. The house was full, and its enthusiasm matched in decibel count the volume of sound that came from the stage and orchestra. It was a very noisy evening, and one that prompted the listener to wonder whether such a spectacular opera were not better left for auditoriums which can better absorb its impact.

The stage, too, often seemed too small for the ingenious sets designed by H. A. Condell, although their several points of interest and freshness provided some compensation. Particularly effective is the inner courtyard of the King's palace, employed in this production as Scene 3 of Act I. With its lofty pillars and center frieze of monumental "carving," it has impressiveness without the clumsiness and artificiality that mar the first set, the interior of the temple. The backdrop for the Nile Scene and the twisted palms in the foreground are also exceptionally imaginative. The final underground setting, used for both the judgment scene and the final death scene, would be successful, if a lapse of time were indicated.

The musical pageantry and drama were of varying quality. The best singing of the evening was contributed by the three deepest voices—Norman Scott, as the King; Oscar Natzka, as Ramfis; and Lawrence Winters, as Amonasro. Mr. Scott sang the other bass role, Ramfis, for Arturo Toscanini the very next day in an NBC Symphony rehearsal, and the day after that in performance; he met the exactions of both assignments with poise and musicality. Mr. Natzka's voice was rich and assured. Mr. Winters improved steadily in the part of Amonasro, after a tentative beginning. His voice warmed up and rounded out, until, in the Nile Scene, he sang freely, and with power and beauty.

The higher voices did not fare so well. Rudolph Petrak assumed the role of Radames for the first time with routine competence, but did not invariably make the part believable. Because his voice was too light, he often forced it, and some unpleasant, throaty sounds resulted. Camilla Williams' voice also seemed on the lyric side rather than the dramatic. Yet it was only in forte passages that she could be heard, for anything less than a mezzo-forte could not be detected beyond the footlights. Mar-

gery Mayer, singing Amneris for the first time here, gave a performance of merit but scarcely one of distinction. Her voice was pretty, but lacking in propulsive power and dramatic coloring. The smaller roles of the Priestess and the Messenger were sung capably by Frances Bible and Edwin Dunning.

Mr. Halasz seemed most at home in the big ensembles and the brassy pageantry. The subtler refinements of the score were not so well handled by the orchestra, which, however, played with spirit and freshness. The ballets were somewhat awkwardly contrived and executed in the limited space.

QUAINTANCE EATON

La Traviata, March 25

As the New York City Opera Company grows in stature, those who admire its work come to expect more of it. The season's first La Traviata did not equal the company's best achievements in that opera, but it is encouraging that even adverse criticisms must take into account so many attractive features and so many potential excellences.

Frances Yeend's Violetta has always had her fine voice to recommend it, and it has gained in assurance since the fall season. There was at all times a satisfying sense of security about her singing, and her treatment of this music has grown in warmth and expressiveness, except for a slight hardness that obtruded when she strove for more volume than is required in the City Center. Her loveliest moments came in the third act, where she achieved a fine-spun, glittering pianissimo. Although she projected the broad emotional outlines of the plot in her acting, her delineation of the character moved abruptly from one mood into the next, instead of developing a gradually ascending curve of pathos.

Norman Young, as Germont, sang easily, with fine understanding, and with constant regard for the musical phrase. He also acted sympathetically, although his youthful muscles sometimes betrayed him into a sprightliness that hardly became an elderly moralist from the provinces. Mario Binci, who has always had a fine feeling for the stage, has gained notably in poise and refinement, and acted the part of Alfredo with increased flexibility. His top tones were in fine shape, but otherwise he had an off night vocally.

The lesser roles were all in familiar and capable hands. Dorothy MacNeil was a charming Flora, and Muriel O'Malley an unusually rich-voiced Annina. Richard Wentworth presented his customary imposing Baron Douphol; and Luigi Vellucci (as Gas-

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Troubled Island

By ROBERT SABIN

SINCE the stormy political history of Haiti reads like an opera libretto, there was good reason to have high hopes for William Grant Still's Troubled Island, which had its world premiere by the New York City Opera on March 31. Langston Hughes' libretto is woven around the exploits of Jean Jacques Dessalines, the former slave who led the revolt against the French after the betrayal and death of Toussaint L'Ouverture, the Haitian patriot, in 1803. Dessalines and his followers, infuriated by the treachery of Bonaparte's emissaries towards Toussaint L'Ouverture, massacred the French, and Dessalines proclaimed himself emperor in 1804, only to fall victim to a conspiracy among his followers in 1806. He was succeeded by the celebrated Henri Christophe, who built the fantastic fortress of La Ferrière, which still attracts visitors from all over the world. Troubled Island was composed eleven years ago but has been extensively revised.

Mr. Hughes follows history fairly closely, with typically operatic additions of romantic detail. Dessalines, flushed with power, abandons his faithful wife, Azelia, for the beautiful mulatto, Claire, who betrays him with his treacherous follower, Vuval. When the new emperor tries to establish order and industry among his followers, they desert him, and he is shot down by Vuval in the market place of a fishing village, with only his half-crazed wife to mourn him.

If ever a libretto called for music of tragic power and intensity, this one does. Yet Mr. Still's score is largely unsuited to the nature of the subject. It sounds more like operetta music than like opera, and it is dramatically inadequate for the grandeur of the subject. The work abounds in the familiar harmonic devices that have been borrowed from Debussy and Ravel and watered down in a popular idiom by Broadway. The influence of Gershwin is also strong, but Troubled Island lacks the salient tunes, harmonic pungency, and rhythmic vitality of Gershwin's best scores. The fact that Mr. Hughes' text is rather awkwardly written, in a high-sounding style at one moment and in colloquial language the next, only emphasizes the unevenness of the music. The weakest portions of the score are the arias of Dessalines and Azelia, which fall into a sort of feeble recitative much of the time, and the climactic ensembles, which lack the necessary dramatic force and weightiness. The lullaby sung by the Slave Mother at

TROUBLED ISLAND (World Premiere)

Opera in three acts. Music by William Grant Still. Libretto by Langston Hughes. New York City Opera Company, City Center, March 31, 1949:

THE CAST

Celeste, a Slave Mother....Muriel O'Malley
Popo, a Slave....Nathaniel Sprinzema
Azelia, Wife of Dessalines....Marie Powers
Dessalines, Slave Leader....Robert Weede
Martel, an Old Man....Oscar Natzka
Vuval, a Mulatto....Richard Charles (delut)
Stenio, Vuval's Cousin....Arthur Newman
Papaloi, a Voodoo Priest....Robert McFerrin
Mamalo, a Voodoo Priestess....Ruth Stewart
Claire, the Mulatto Empress....Helena Bliss (debut)
1st Servant....Dorothy MacNeil
2nd Servant....Frances Bible
3rd Servant....Rosaland Nadell
The Steward....Edwin Dunning
The Chamberlain....Richard Wentworth
The Messenger....William Stanz
The Fisherman....Edwin Dunning
The Mango Vendor....Frances Bible
The Melon Vendor....Mary Lesawyer

Conductor, Laszlo Halasz
Stage Director, Eugene Bryden
Settings by H. A. Condell
Ballet Choreographer,
George Balanchine
Special Haitian Dances by
Jean Destiné

the opening of the first act, the duet between Claire and Vuval in the first scene of the second act, the trio of the servant girls in the banquet scene, and the opening chorus of the last act are pretty enough, but completely out of emotional key with the other portions of the score. To put it in a nutshell, Troubled Island sounds rather as if the libretto of Tosca had been set to the music of The Desert Song.

Mr. Condell's colorful and appropriately atmospheric sets, with their use of double levels and manipulation of lighting to make the stage seem larger, are ingenious and decorative. Other aspects of the production were less successful. The costuming was slap dash, and the stage direction fussy and ineffective. Too many people were doing too many things at once in the ensemble scenes, and in the handling of the leading figures there was an excess of posing and stock gesture. Occasionally, absurdities cropped up, such as the use of a broad southern American accent in the opening scene of the last act (supposedly in Haiti in 1806!). The Slave Mother's handling of her infant (which consisted all too clearly of a roll of burlap) in the first act was also disturbingly careless. After being

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Left: William Grant Still, Laszlo Halasz, Julius Rudel, Eugene Bryden. Right: Marie Powers and Robert Weede



Chopin's Influence Upon Later Music:

By HERBERT F. PEYSER

BACH and Mozart were Chopin's favorites among the great masters, though for the well-graced Bellini he harbored an extraordinary affection, based on kinship of taste and on a common aristocracy of spirit. In one way or another, all three composers left their imprint on his work, even if the influence of men immeasurably smaller in creative stature—men like Hummel, Field, Moscheles, Kalkbrenner—is from time to time equally distinguishable in his output.

Whom, in turn, did Chopin influence? Naturally, Liszt. And through Liszt—or, rather, together with Liszt—virtually every composer for the piano who has contributed to the literature of the keyboard for close to a century. Roughly from 1850 down to the death of Ravel, Chopin speaks through almost everything conceived for the instrument. This, however, is not specifically what I have in mind when I endeavor to trace what I mean by "Chopin influences" in the seminal, creative sense of that term, which reaches the boundaries of pianistic technique, ornamentation, and other musical procedures.

Elaborating his ideas of symmetry and proportion in music, Richard Wagner at a late stage of his career wrote: "I look for homogeneity of materials and equipoise of means and ends. Mozart's music and Mozart's orchestra are a perfect match; an equally perfect balance exists between Palestrina's choir and Palestrina's counterpoint; and I find a similar correspondence between Chopin's piano and certain of his études and preludes. I do not care for the 'Ladies' Chopin'; there is too much of the Parisian salon

in that. But he has given us many things that are above the salon."

TO the best of my recollection, this is the only direct reference to the music of Chopin in Wagner's great mass of writings. I know that Wagner once mentioned "the art of Liszt and Chopin" as being insufficient to dispel the boredom of certain Parisian upper circles in the early 1840s; also, that he once wrote of the fascinating Bellini as "a man whom people compared to Chopin because of the charm and delicate elegance of his manner." But, to my knowledge, this is about all. If I have overlooked other allusions of the sort, I shall be sincerely grateful for correction.

Probably it is safe to assume that various utterances of Cosima, after she had become Wagner's wife, reflected his opinions. Keeping this likelihood in mind, we can read with more than casual interest a couple of sentences in letters that Cosima addressed to her daughter, in 1876 and 1878. "Please ask Herr Jeremias to let you play the études of Chopin, which are wonderful"; and, "Mr. Klindworth gave us the greatest pleasure last evening by playing us a nocturne and the Barcarolle of Chopin." It is worth remarking that, on the second occasion, Wagner himself was present.

Now, if the admission that "Chopin has given us many things that are above the salon" sounds like a rather un-Wagnerian sample of understatement, it is more important to remember that Wagner's real opinion of Chopin is to be found in certain essential pages of *Tristan und Isolde*, the *Ring*, and *Parsifal*, rather than in a few random words from letters or essays.

An American composer who had once been a pupil of Humperdinck told me he had often heard the author of *Hänsel und Gretel* relate that Wagner, when complimented on the originality of his works, had a way of lightly answering: "Why, I got my form from Beethoven, my instrumentation from Berlioz, my harmony from Chopin!" If this was spoken in jest, it still contained more than a kernel of truth—particularly as regards form and harmony.

CLEARLY, Chopin could not have known Wagner or his major works, for he died almost a year before even Lohengrin was first performed. The two composers were, indeed, in Paris part of the same time, but they moved in wholly different circles. If Chopin ever did hear Wagner's name it could only have been from Liszt, from some casual word of Schumann, Mendelssohn, Berlioz, Meyerbeer, Hiller, or smaller fry, conceivably from the publisher, Schlesinger, or else through chance talk circulating in Dresden or Leipzig.

What Wagner learned about Chopin and his works, on the other hand, he must have discovered, first and foremost, through Liszt. We have every reason to assume that on those occasions when Liszt visited his friend in his Swiss exile and elsewhere, Chopin's compositions formed a large part of the music-making and the discussions which went on. What with Liszt's incomparable playing and the Chopin scores (published or unpublished) in Liszt's possession, the creator of *Tristan und Siegfried* must have had marvelous opportunities to steep himself in this extraordinary piano music and to assimilate it to profound

creative purpose. Subsequently, he had at his disposal the services of Bülow, Tausig, Klindworth, and others. So even if Wagner was himself no virtuoso pianist, he could, when he so chose, saturate himself with many of the profoundest secrets of Chopin's art and utilize them as he judged fittest.

On one occasion, Hans von Bülow annoyed Wagner by quoting him as having said: "Since I have known Liszt's recent works, I have become quite a different fellow harmonically." Without categorically denying the phrase, the composer insisted he had not meant it just *that* way. The truth is, Wagner obtained more in the way of harmonic—and, specifically, chromatic—procedure from Chopin than he did from Liszt. And one will hardly go far wrong in claiming that the influence Chopin exerted on Wagner was more fruitful and creative than his influence on any other composer.

Commenting on the influence of Chopin upon various German masters, the *London Musical Record* of March, 1910, remarked editorially: "No composer ever intentionally took him as a model, but Chopin exerted a strong influence over those who came after him, notably over Wagner. Reminiscence hunters are not unjustly looked upon with disfavor, but in this case no hunting is required—the reminiscences stare one, as it were, in the face. Actual note resemblances, however curious, are mere accidents; the chromatic element it must surely have been which so attracted Wagner." It was assuredly the power of Chopin's harmonic masses, feels the English writer, that exercised this attraction upon the creator of *Tristan*; and he points out that similar material and

FIG. 1

Lebhaft

Strings (with Wood-wind, an octave higher)

Wood-wind

Trombones

coll'Organo

Horas

FIG. 2

Wotan

Bassoons

Lo - ge, hör'!

Trombones

Violas & Cellos

etc.

FIG. 3

towards the Rhine.)

HAG.

Erzählst du auch die-ser Ra- - ben-Gesam? -

Thou art thou'st thou'st thou'st thou'st thou'st

if a-right?

FIG. 4

FIG. 5

FIG. 6

FIG. 7

nachbig der Wicht, ich zer - schme - del' ihn selbst mit sel - nem Ge - schmeid, den

vile for my wrath, I would fling in the fire the smith and his work, the

Wagner, Schumann, Brahms, And Others

similar workmanship are manifested in the best of Wagner's tone structures.

It is not in the least excessive to say that the Chopin parallels in Wagner leap at the eye and ear. Samples of chromatic resemblances—indeed of outright derivations—crowd the pages of the music dramas. The various parts of the Ring abound in them, and astonishingly subtle relationships may be found in much of the harmonic texture of Tristan. Some are so obviously derivative as, at first glance, to suggest outright imitations. Of this type it is easy to pick out ready specimens—things like the music associated with Loge and his symbolic element, fire; the gusts of rising and falling chromatics, picturing Wotan's warrior maidens on their wind-swept storm clouds in the last act of *Die Walküre* (Ex. 1 and 2); and the measures depicting the flight of Hagen's ravens in the last act of *Götterdämmerung* (Ex. 3). After looking at these, turn to the quoted passage (Ex. 4) from Chopin's *Allegro de Concert*, Op. 46, and to the appended extract (Ex. 5) from the *Scherzo* of the B flat minor Sonata. Observe the upward rush of sixth chords on the opening page of the A flat Polonaise. Notice in the coda of the E flat Polonaise, Op. 22, that extraordinary series of "embellished octaves" (Ex. 6) that sounds so incredibly like the ensuing (Ex. 7) from the first act of *Siegfried* ("... ich zerschmiedet' ihn selbst mit seinem Geschmeid")—measures not composed till seven years after Chopin's death! And where else did Wagner obtain the portentously muttering repeated sixteenth notes of the bass which, in *Waltraute's* *Götterdämmerung* narrative about the doomed gods, precede the full cadence after "In Ring und Reih' die Hall' erfüllen die Helden," if not from the octaves supporting the great crescendo midway in the Polonaise, Op. 53?

Hugo Leichtentritt calls attention to the following (Ex. 8) from the second *Prelude*, Op. 28, and contrasts its sombre, hypnotic harmonies with Wagner's exuberant music (Ex. 9) from the sword-forging scene in *Siegfried*,

FIG. 8



FIG. 9

Wagner, *Siegfr. I.*



so utterly different in its jubilant spirit from the moody character of Chopin's funereal *Prelude*, yet *au fond* so curiously related to it. Here is a case where Wagner has utilized the Polish master's strange, modally colored harmony for music of a completely antipodal character, but where, for all that, the source of Wagner's inspiration is incontestably clear.

ONE could continue almost indefinitely to cite other instances of this sort. I prefer to turn to some that are less apparent on the surface, but still essentially as clear. Gerald Abraham's brief but richly stocked book, *Chopin's Musical Style*, is replete with details of the greatest interest, touching upon harmonic and related effects that Wagner assimilated from the creations of his inspired forerunner. Abraham cites the three bars from the *Mazurkas*, Op. 59, No. 3, and Op. 56, No. 3, respectively (Ex. 10 and 11), as striking anticipations of Wagner.

Anyone who troubles to read or play these few measures will feel immediately the foretaste they provide—in the first case of parts of the texture of the second act of *Tristan*; in the second, not alone of *Tristan* but of certain of the subtlest chromatic dissonances and other devices in the garden scene and the third act of *Parsifal*.

The second mazurka, in fact, Abraham describes as containing "a still more remarkable premonition of a typical Wagnerian procedure: quasi-contrapuntal treatment of a theme, condensed into a harmonic framework—in this case again a chromatic succession of diminished sevenths. Though very different from true polyphony, this passage is thoroughly typical of that breaking up of vertical harmony into horizontal thematic lines characteristic of Wagner's mature style. Just as in the 17th Century the old florid contrapuntal technique began to solidify into chordal homophony... so in Wagner this temporarily all-predominant homophony began again to dissolve into linear elements—a tendency that led eventually through Strauss and early Schönberg (*Ein Heldenleben* and the *Gurrelieder*) to the linear counterpoint of Hindemith, the polytonality of Milhaud, the canonic complications of Pierrot Lunaire, and the twelve-tone system. And this passage from the *Mazurka*, Op. 56, No. 3, is one of the first symptoms of this tendency."

Abraham describes bars 81-88 in the A flat *Mazurka*, Op. 59, No. 2 (Ex. 12), the F minor *Mazurka*, Op. 68, No. 4, and bars 231-254 of the *Polonaise-Fantasia* as perhaps the most favorable places in which to study Chopin's new harmonic language "carried as far as he ventured to take it." Certainly the shifting chromatic harmonies of these seven bars of the first-cited mazurka are unmistakably related to *Tristan*, while Abraham calls the *Polonaise-Fantasia* "a work filled from beginning to end with harmonic intimations of Wagner." And he mentions the G flat *Impromptu*, the latter part of the A flat *Ballade*, practically the whole of the F minor *Ballade*, a great deal of the *Polonaise-Fantasia*, and the *Fantasia* in F minor as "rich in melodic lines 'continuous' in the Wagnerian rather than the Bachian sense."

IN a book called *Chopin the Composer*, published nearly forty years ago, Edgar Stillman Kelley pointed out a great number of highly significant influences exerted by Chopin upon Wagner. This volume deserves to be much more widely known than it is, and should under no circumstances be overlooked. I cannot refrain from quoting a somewhat lengthy but profoundly suggestive passage at the close of the American composer's book, which, it seems to me, probes far into the fundamentals of the matter under consideration:

"Both Chopin and Wagner were indebted to Beethoven for their knowledge of the science of thematic development, but the former was the first to apply and adapt it to the requirements of the new harmonic material. It will thus be seen that the former was the first to apply and adapt it to the requirements of the new harmonic material. It will thus be seen that Wagner was doubly indebted to Chopin, and his kinship to the Polish master is as evident as his relationship to Beethoven. The illustrations that have been given in evidence of this are not to be regarded in the light of plagiarisms... but as showing how Wagner grasped the situation, investigated and applied the principles underlying Chopin's system of architecture, and in many instances boldly amplified them. It will thus appear to those who can view the question

FIG. 10
(d) *Mazurka*, Op. 59, No. 3



FIG. 11



FIG. 12



without bias or prejudice that, by virtue of his rare mentality, nourished from various sources under peculiar conditions, Chopin manifested traits not only Polish, but French, German, Italian, and even Oriental, enabling him, in a certain sense, to speak a more universal tone language than Bach or Beethoven. He may not have treated such a variety of topics, and his means of expression was restricted practically to one instrument, but his language was more highly inflected, and his vocabulary more extensive.

"No one since Michelangelo has surpassed Wagner in all-comprehensiveness. But we know from what he himself has said that his universality was acquired through patient, indefatigable study of the greatest masters; and when we listen to his music, with its sonorous dispersion, its ever-moving deceptive cadences, its rich harmonies, logically elaborated, we feel instinctively that among the most potent forces which shaped the remarkable career of the Master of Bayreuth must be mentioned the art and science of Chopin."

AN interesting idea that Stillman Kelley develops has to do with what Wagner's music would have been like without Chopin's harmonic discoveries. "Let the reader but pause for an instant and imagine how *Siegfried* and *Götterdämmerung* would sound if the composer had employed no other harmonic material than that which we find in Mozart or Beethoven at their best... On the other hand, let him fancy that he has never heard anything either of Chopin or Wagner; then, that the action of the *Trilogy* be filled with a magic fluid which contains the essence of certain Chopinesque pieces like the *Etudes* Op. 10, Nos. 4, 6, 7, 11 and 12; Op. 25, Nos. 1, 2, 3, 6, 7, 9, 10 (first theme), 11 and 12; the *Preludes*, Op. 28, Nos. 1, 2, 4, 6, 8, 11, 14, 16, 17, 18, 19, 21, 22, 24 and Op. 45, together with the *Sonata* in B flat minor—especially the working out section of the first movement, with its premonition of the *Götterdämmerung* motive; and the second part of the *Scherzo* with its prophecy of the *Feuerzauber*.... On comparing this with the version by Wagner himself, the result would prove truly interesting. Wagner's would show at times greater power, and reveal his extraordinary capacity for the absorp-

tion and further elaborations of those principles first applied by Chopin. At the same time, it would not always give evidence of the rare refinement of the Pole, or testify to that unusual gift for preserving that balance of power among conflicting tonalities which characterized Chopin's art." And he goes on to describe among the features by which Chopin showed himself a stimulating influence on his colleagues and successors "his original manner of delaying the resolutions of dissonant chords, suspensions and changing notes."

Kelley refers to "a delayed changing note of peculiarly cutting character, as it comes before the third of the chord," in a passage of the *Nocturne*, Op. 62, No. 1, and places it side by side to indicate a curious parallelism in one of King Mark's motives in *Tristan* (Ex. 12). "It is interesting to see how the feature at N.B. 1 is amplified by Wagner at N.B. 2 and how delicately the non-resolution of the G natural at N.B. 3 renders this expressive theme perfect of its kind."

THE reader may find I have laid a disproportionate emphasis on Wagner's indebtedness to Chopin. If this is so, it is because, despite the writings of numerous theorists and critics who have at one time or another been at pains to point them out, I still believe that the average music lover is insufficiently aware of them. The imperative nature of Wagner's genius may by its sheer power and magnitude have a way of blinding the layman to this derivative aspect of the Wagnerian phenomenon, readily demonstrable as it is. But what of Chopin's impress on other composers, both of his and subsequent times—masters of the rank of Schumann, Brahms, Scriabin and Moussorgsky—to pick but a few names at random?

The case of Schumann stands almost by itself. A prophet of Chopin almost second to none, he exhibited Chopin's influence in a most extraordinarily creative fashion—yet without a vestige of actual imitation. Schumann caught the subtlest spiritual vibrations of his great Polish friend in that very page of *Carnival* that carries the name, "Chopin." It is a musical picture of Chopin's soul, one might almost say, which Schumann's inner ear captured and reproduced in tone for all time.

(Continued on page 34)

Philharmonic Plans For 1949-50 Season

Mitropoulos and Stokowski To Be Co-Conductors—Guests To Fill Remaining Weeks

The New York Philharmonic-Symphony has announced its plans for the 1949-50 season, the 108th of its history. Leopold Stokowski, who will open the season on Oct. 13, and Dimitri Mitropoulos, who will close it on April 23, will be its regular conductors. Each is scheduled to conduct ten of the 28 weeks of the subscription season. Bruno Walter, who has relinquished his post as musical advisor, will return as guest conductor for a fortnight; Victor de Sabata has been engaged for four weeks; and Leonard Bernstein will conduct for the remaining two weeks.

Soloists who have been announced are Jacques Abram, Robert Casadesu, Myra Hess, Eugene Istomin, William Kapell, Oscar Levant, Nikita Magaloff, Leonard Pennario, Artur Schnabel, and Rudolf Serkin, pianists; Zino Francescatti, Szymon Goldberg, Jascha Heifetz, Isaac Stern, Nathan Milstein, Joseph Szigeti, and John Corigliano, concertmaster of the orchestra, violinists; Wanda Landowska, harpsichordist; and Leonard Rose, first cellist of the orchestra, and Pierre Fournier, cellists. Mr. Fournier and Mr. Magaloff will be making their first appearances with the orchestra.

Two unusual works are scheduled. Dimitri Mitropoulos will present a concert version of Richard Strauss' Elektra, at Christmas, and Mr. Stokowski will conduct Gustav Mahler's Eighth Symphony, never before played by the orchestra, during Easter week. The title role of Elektra will be sung by Astrid Varnay, Klytemnestra by Elena Nikolaidi, Chrysothemis by Irene Jessner, Aegisthus by Frederick Jagel, Orestes by Herbert Janssen, and the Foster Father by Michael Rhodes.

The Mahler symphony requires an over-sized orchestra and chorus, as well as eight solo voices. Two choruses of a hundred picked voices, one drawn from the Westminster Choir, the other from the Schola Cantorum, will participate.

Plans Made Known By Chicago Symphony

CHICAGO.—The Chicago Symphony has announced its schedule of conductors and soloists for the 1949-50 season. Conductors will include Victor de Sabata, in October; Bruno Walter, the first two weeks in November; Rafael Kubelik, three weeks in November and December; Tauno Hannikainen, two weeks in December; Eugene Ormandy, three weeks in December and January; George Szell, two weeks in January; Fritz Busch, four weeks in January and February; Bruno Walter, two weeks in February and March; Fritz Reiner, three weeks in March; and George Szell, two weeks in March and April.

Soloists will include Erica Morini, violinist; Robert McDowell, pianist; William Kapell, pianist; Ida Krehm, pianist; Eugene Istomin, pianist; Edmund Kurtz, cellist; Nathan Milstein, violinist; Myra Hess, pianist; Zino Francescatti, violinist; Kathleen Ferrier, contralto; and Joseph Szigeti, violinist.

Sigma Alpha Iota Announces Contests

Sigma Alpha Iota has announced the inauguration of a new program of music awards—a competition for undergraduate fraternity members, and one open to all American-born composers between the ages of 22 and 35. Roy Harris, Peter Mennin, and Burrill Phillips will judge both competitions. Further information may be obtained by writing Rose Marie Grentzer, 120 Claremont Ave., New York, N. Y.

Edinburgh Festival Schedule Announced

New Bloch Concerto Listed—Seven Orchestras, Glyndebourne Company to Appear

EDINBURGH.—A full program of concerts and stage productions has been scheduled for the third international Festival of Music and Drama, to be held from Aug. 21 to Sept. 11.

Ernest Bloch will conduct the first performance of his new piano concerto, with Corinne Lacombe as soloist. Bruno Walter and Henri Cluytens will conduct concerts by the Paris Conservatory Orchestra, and there will be programs by the Orchestre de la Suisse Romande, under Ernest Ansermet; the Berlin Philharmonic, under John Barbiroli and Eugene Goossens; the Royal Philharmonic, under Sir Thomas Beecham; the Philharmonia Orchestra, under Rafael Kubelik; and the BBC Scottish Orchestra, under Ian Whyte. At the Dusseldorf Theatre, there will be concerts by the Jacques Orchestra, conducted by Reginald Jacques.

The Glyndebourne Opera Company will present Verdi's Un Ballo in Maschera and Mozart's Così Fan Tutte. Ljuba Welitch will appear as Amelia in the Verdi opera, and other members of the casts will be Suzanne Danco, Paolo Silveri, John Brownlee, and Jean Watson.

Among the soloists scheduled to appear are Rudolf Serkin, Adolf Busch, Ginette Neveu, Thornton Lofthouse, Gareth Morris, Ruth Pearl, Mary Carter, Joan Alexander, Frederic Thurston, Leon Goossens, Kathleen Ferrier, Richard Lewis, Geoffrey Gilbert, Harold Clarke, Ernest Lush, and Marie Korchinska.

Six performances by the Ballet de Champs Elysées are planned. Gustaf Grundgens will present eight performances of Goethe's Faust in celebration of the poet's 200th birthday, and two new plays—T. S. Eliot's The Cocktail Party, and At Last, by Dorothy Parker and Ross Evans—will be among the dramatic presentations.

Stravinsky Loses Suit Against Leeds Company

LOS ANGELES.—Igor Stravinsky lost his suit against Leeds Music Company, which he claimed had falsely associated his name with the song Summer Moon.

Mr. Stravinsky had charged that the song had been released with the inscription: "Music by Igor Stravinsky." He contended that he did not write the music in the form in which it appeared, and that correct statement should have read: "Adapted from the Fire Bird Suite by Igor Stravinsky." Superior Court Judge Joseph W. Vickers decided, at the end of the month-long trial, that Mr. Stravinsky had entered into an agreement with Leeds, and therefore could not claim wrongful use of his name or invasion of his privacy. He added, however, that if the composer believed that the publisher had not lived up to the contract, he could sue on those grounds. Aaron Papiro, attorney for Mr. Stravinsky, said that he would make a motion for a new trial.

Denazification Court Frees Wagner Festival Opera House

BAYREUTH, GERMANY.—The Wagner Festival Opera House has been ordered returned to the descendants of Richard Wagner by a Bavarian denazification court. The release was granted when Winifred Wagner, owner of the opera house, agreed to refrain from interfering with the activities of future festivals. It was reported that the grandsons of the composer, Wolfgang and Wieland, will take charge of future presentations.

ASCAP Extends Grant To Television Industry

On March 23, the American Society of Composers, Authors and Publishers extended its grant of the right to use the copyrighted music of its members to the television industry. The grant will be effective through April 30, 1949. Fred E. Ahlert, president of ASCAP, announced that the membership had re-elected the following members to the board of directors by the largest vote in its history: writer-directors, Fred E. Ahlert, Oscar Hammerstein, 2nd, Paul Cunningham, and A. Walter Kramer; publisher-directors, Hermann Starr, Louis Bernstein, Saul H. Bourne, and Gustave Schirmer. The board will elect officers for the coming year at its meeting in April.

Tanglewood Plans Set by Koussevitzky

BOSTON.—Plans for the 1949 session of the Berkshire Music Center, summer school for the Boston Symphony, at Tanglewood, Mass., were announced here recently by Serge Koussevitzky, conductor of the symphony. The center will have a six-week session beginning July 4 and continuing through the Berkshire Festival until August 14. The festival will celebrate Mr. Koussevitzky's 25th anniversary with the Boston Symphony.

Mr. Koussevitzky will direct the school, and will be aided by Aaron Copland, who will teach composition classes. Olivier Messiaen, French composer, will also teach composition. The member of the Juilliard String Quartet will assist Gregor Piatigorsky in instructing chamber music classes. Other members of the faculty are Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Hugh Ross, and Christopher Honaas.

Forty concerts by the school's students and instructors, and an opera production, under the direction of Boris Goldovsky, will be given during the summer.

Geneva Competition For Musical Performers

GENEVA, SWITZERLAND.—Plans have been announced for the fifth annual International Competition for Musical Performers, which will be held from Sept. 19 to Oct. 2 at the Conservatory of Music. The competition is open to musicians of any nationality who are between the ages of fifteen and thirty (Oct. 1 being the delimiting date) and who consider themselves sufficiently advanced to be judged as artists on an international footing. Categories are provided for singers, pianists, cellists, oboists, bassoonists, and violin and piano sonata teams. These groups are subdivided into men and women in the categories of singers and pianists, making eight categories in all, in each of which a first prize of 1,000 Swiss francs and a second prize of 500 Swiss francs will be offered. Full details and application forms may be obtained from the Secretariat of the International Competition for Musical Performers, Geneva, Switzerland. All application forms must be received before July 15 to be considered.

Early May Date Announced For Southern Music Festival

WINSTON-SALEM, N. C.—The Southeastern Regional Music Theater Festival of the National Association for Opera will be held in Winston-Salem early in May in conjunction with the seventh annual Piedmont Festival of Music and Art, it was announced by Clifford Bair, director of the association.

ISCM Festival At Palermo in April

Schönberg's 75th Birthday to Be Celebrated—Programs to Begin April 22

PALERMO.—The International Society of Contemporary Music will hold its annual festival in Palermo from April 22 to 30. The first festival was held in 1923, in Salzburg.

The opening concert of this year's festival on April 22 will consist of a performance of King Roger, one of the two operas by Karol Szymanowski, Polish composer, who died in 1937.

On April 23 there will be a concert to celebrate the 75th birthday of Arnold Schönberg. The program will include performances of Pierrot Lunaire and of the composer's latest chamber composition, a trio for violin, cello, and piano.

The program of the festival's third concert on April 24 will be made up of a short opera by Paisiello, 18th-century Italian composer; two other short operas, Le Diable Boiteux, by Jean Françaix, and The Pit, by Elizabeth Lutyens; and the ballet, Quartet, by Knudage Rissager.

The chamber music concert on April 25 will consist of A. Schibler's Quartet, H. Dutilleul's Piano Sonata, G. Contilli's Canti di Morte, W. Pijper's Quintet for Strings No. 5, and Hans Eisler's Quattordici Maniere di descrivere la Pioggia.

The program scheduled for April 27 will include J. Borkovec's Quartet No. 4; Y. Grimaud's Three Pieces for Voice, Percussion and Martenot Waves; a quartet by H. E. Apostel; W. Voronoff's Sonnet for Piano; H. J. Kohlreuter's Nocturne for Voice and String Quartet; and Charles Koechlin's Printemps for Five Instruments.

The final concert on April 28 and 29 will be devoted to orchestral music, and will include Searle's Orchestral Fugue; Vladimir Vogel's Thyl Claes, second suite; a symphony by K. Kabelec; a symphony for strings by K. A. Hartmann; V. Legley's Miniature Symphony; J. L. Martinet's symphonic suite, Orpheus; Berkeley's Piano Concerto; and Mihalovici's Variations for Brass Instruments and Strings.

A special ship, which will carry only passengers bound for the ISCM festival, will start from Sweden and stop at ports in England, France, and Spain on the way to Palermo.

MRS. G. F. MALIPIERO

Holland Festival To Begin in June

Orchestral Concerts, Chamber Music Programs, Productions Of Operas Scheduled

AMSTERDAM.—The 1949 Holland Festival will include appearances by leading Dutch musical organizations and artists, with guest conductors and performers from other countries. Concerts will be held both here and at The Hague from June 16 to July 16.

The Concertgebouw Orchestra will give four concerts at The Hague, and five in this city, conducted by Pierre Monteux, Erich Kleiber, George Szell, and Eduard van Beinum. Carl Schuricht, Ernest Ansermet, and Fritz Schuurman will conduct ten performances by The Hague Residentie Orchestra. The Netherlands Opera will produce four works in the capital, and six in Amsterdam. Jennie Tourel will appear in Bizet's Carmen, and Kathleen Ferrier will appear in Gluck's Orfeo ed Eurydice. Chamber music programs will be given by the Hungarian String Quartet, the Chamber Choir, the Alma Musica, and the Woodwind Quintet. Four Bach concerts by the Concertgebouw Orchestra, choir, and soloists, will be given in Amsterdam. The Monte Carlo Ballet is scheduled for four performances.

Metropolitan Gives Parsifal As Subscription Season Ends

A METROPOLITAN tradition of recent years prefaces the annual Good Friday Parsifal with one or two performances of the work which serve, in effect, as rehearsals, and help lend the Friday matinee the comparative finish and atmosphere it generally shows. The first of two previews this season, which took place on March 18, on the eve of the Metropolitan's spring tour, had a good deal of this rough and unready quality about it. But if it was, by large, an inferior representation, it held a high degree of interest in that it offered the first Metropolitan endeavors of two important participants.

Wagner's consecration play was conducted this time by Fritz Reiner, and the title part was assumed for the first time in his career by Charles Kullman. Mr. Kullman's achievement must be assessed in the light of his co-operativeness in agreeing to undertake so exacting a part, which he had never sung or even begun to learn, on only two months' advance notice from the management. Aside from Walter in Die Meistersinger it was the American tenor's only large-scale Wagner assignment. His performance was marked by conviction and sincerity. With experience and reflection his Parsifal should broaden, deepen, and otherwise develop; the role is from every viewpoint a subtle and exacting one, and for a singer whose chief operatic activities have been concerned with parts of antithetical character, its interpretation is charged with problems of a basically different nature. Mr. Kullman was at his best in the last act. In earlier scenes—especially in the second act—some of the music did not seem to lie well in his voice. But throughout the evening, the tenor carefully avoided exaggerations and far-fetched dramatic nuances, preferring to be credible rather than original or inventive.

Mr. Reiner, whose Salome and Falstaff have won him uncommon public approval, was not—on the revelation of this performance—an unmistakable Parsifal conductor. His reading of the great score was small in scale, deficient in color and impact, and contradictory and shallow in effect. He oscillated between tempos that were now too fast, now too slow. This reviewer, for one, missed the far-flung Wagnerian line, the elevation and poignancy of the Monsalvat episodes, the sensuousness of the garden scene, the humanity of the music in the first half of the last act. It was doubtless no fault of his that he was obliged to make a cut in the Gurnemanz tale of Klingsor and the Flower Maidens in the first scene, and later to sacrifice several pages midway through the conflict of Parsifal and the thwarted temptress. But one would like to know who was responsible for emending Wagner by repeating the opening music of the second act during the scenic transformation from Klingsor's tower to the magic garden.

Rose Bampton's Kundry continues to grow in stature each year, though she has not yet discovered all the deeper vibrations of the role, especially in the second act, where the psychology, with its abrupt leaps from one mood to another, is a baffling problem for every exponent of the role.

Joel Berglund's Gurnemanz on this particular occasion was not, vocally or otherwise, what one has known it to be; neither was Herbert Janssen's Amfortas, which has been very moving at times in the past. Perhaps the best individual performance was Gerhard Pechner's Klingsor—sharp-edged in declamation and intelligible in its projection of the text. Dezso Ernster's entombed Tituril, despite his tremolo, was properly sepulchral and monitory.

The Flower Maidens sang poorly, and the temple choruses more than once strayed from pitch. Nor has a new stage disposition of the chorus noticeably improved matters, however, it may have altered the balance of the ensemble.

HERBERT F. PEYSER.

Falstaff, March 7

The season's third performance of Verdi's masterpiece found all of the performers in best estate. The cast remained the same, with Leonard Warren in the title role, and Giuseppe Valdengo, Giuseppe di Stefano, Leslie Chabay, Alessio de Paolis, Lorenzo Alvary, Regina Resnik, Licia Albanese, Cloe Elmo, and Martha Lipton in the other leading roles. The only questionable element in this sprightly production was the ballet, in the last scene, which displayed its customary gaucherie, and was far too garishly costumed. Miss Albanese sang Nannetta's aria as the Fairy Queen most deftly and charmingly, thereby restoring the magic of the scene in spite of the posturings of the dancers. Mr. Reiner conducted superbly; and nothing was more electric than the meticulously accurate and spirited performance of the finale.

R. S.

La Bohème, March 8, 1:30

In its eighth performance—one of the afternoon set sponsored for students by the Metropolitan Opera Guild—Puccini's La Bohème was loose at the joints, and eminently in need of the repair an adequate rehearsal or two might have given it. It is impossible to subject an opera to the constant changes of cast this one has suffered without permitting the ensemble to become slovenly. There was also a tentative quality about Giuseppe Antonicelli's conducting, as though he would have liked to have a clearer advance knowledge of the musical intentions of his principals; two members of the cast sang their roles for the first time at the Metropolitan—Giuseppe di Stefano, the Rodolfo, and Clifford Harvuot, the Schaunard—and Dorothy Kirsten appeared as Mimì for the first time this season.

Miss Kirsten sang attractively and straightforwardly, with a lovely, spontaneous flow of tone, but without as much variety and grace of nuance as the score needs in order to realize its full charm. Mr. Di Stefano was ill at ease in the first act, but overcame his first-performance nerves after that, and rediscovered the usual warmth and vibrancy of his voice. Mr. Harvuot showed a good comprehension of the demands of Schaunard's part, but his voice sounded too small. The others in the cast were Frances Greer (as always, a brilliant Musetta), John Brownlee, Melchiorre Luise, Nicola Moscona, Anthony Marlowe, and John Baker.

C. S.

Il Trovatore, March 8

Making her second appearance at the Metropolitan, Gertude Ribla sang Leonora for the first time in that house, in the season's sixth performance of Il Trovatore, a benefit for the New York Chapter of Hadassah. Her approach to the role was musically discerning, unusually affecting in characterization, and, at best, emotionally compelling. But Leonora's music lies less uniformly within her powers than that of Aida, in which she made an arresting debut earlier in the season. Unevennesses in her scale, labored coloratura, and moments in which the tone slipped out of focus all conspired to thwart her evident intentions at frequent intervals. Pas-



An Alice-in-Wonderland double exposure of the second scene of the second act of the Metropolitan's Parsifal, with two views—one life-size and one Lilliputian, of Charles Kullman as Parsifal and Rose Bampton as Kundry

sages of serene vocal beauty compensated for these, however, and by the end of the evening she had several admirably free and clear high Cs and D flats to her credit. As a whole her performance, while reaching the Metropolitan's none too exacting present standard in this opera, indicated that more impetuous and less florid roles will display her ardent temperament to its best advantage.

Miss Ribla's associates were Cloe Elmo, a gypsy of wild and earthy effectiveness despite her inability to cope acceptably with any notes that lie above F; Kurt Baum, possessed of superb high Cs for Di quella pira; Robert Merrill, appearing as Di Luna for the first time this season, and singing with loud, rich tone but with a less than secure knowledge of the notes; Jerome Hines, sonorous of voice but still dramatically uneasy as Ferrando; Leslie Chabay, displaying exemplary taste and style in his first Ruiz of the season; Inge Manski, an appealing and vivid Inez; and Lawrence Davidson, An Old Gypsy. Emil Cooper's conducting again was disturbingly insensitive.

C. S.

Gianni Schicchi and Salome, March 9

Strauss' Salome, with Puccini's Gianni Schicchi as a curtain raiser, was given for the fourth time this season. The Strauss drama received a poignant performance under the baton of Fritz Reiner, who knows his Strauss better than most conductors. Ljuba Welitsch again gave a gripping performance, both musically and dramatically, as the hectic daughter of Herodias. Frederick Jagel sang his customary good Herod. Margaret Harshaw appeared as Herodias for the first time at the Metropolitan, and John Garriss as Narraboth for the first time this season. The other principal roles were assumed by Herbert Janssen, Lucielle Browning, Dezso Ernster, Emery Darcy, Leslie Chabay, Thomas Hayward, Alessio de Paolis, Paul Franke, Gerhard Pechner, Jerome Hines, Philip Kinsman, Osie Hawkins, and Inge Manski.

In the one-act Puccini opera, the title role was again taken effectively by Italo Tajo. New members of the cast were Florence Quartararo, as Giannetta; Thomas Hayward, as Rinuccio; Clara Mae Turner, as La Vecchia; and Nicola Moscona, as Simone. The rest of the cast remained unchanged from earlier representations. Giuseppe Antonicelli conducted.

J. A. H.

Madama Butterfly, March 10

When Madama Butterfly appeared in the list for the fourth time, Osie Hawkins sang the Bonze for the first

time this season. The otherwise familiar cast, conducted by Giuseppe Antonicelli, included Dorothy Kirsten, Lucielle Browning, Maxine Stellman, Charles Kullman, Francesco Valentino, Alessio de Paolis, George Cehanovsky, and John Baker.

N. P.

Il Barbiere di Siviglia, March 11

Rossini's comedy received its third performance of the season at the hands of Patrice Munsel, Thelma Altman, Felix Knight, Giuseppe Valdengo, Salvatore Baccaloni, Italo Tajo, Clifford Harvuot, Paul Franke, and Ludwig Burgstaller. Pietro Cimara conducted.

N. P.

Otello, March 12

The fifth and last performance of Verdi's opera brought a familiar cast, with the exception of Stella Roman, who sang Desdemona for the first time this season, and the singers in a pair of minor roles—Clifford Harvuot was heard as A Herald for the first time, and Anthony Marlowe sang Rodrigo the first time this season. Although Miss Roman was uneven in her vocal portrayal—a beautifully sung phrase would be followed by one badly produced—there were many moments of beautiful sound. Ramon Vinay was again the Otello; Leonard Warren sang Iago, and John Garriss, Cassio. Nicola Moscona, Kenneth Schon, and Martha Lipton completed the cast. Fritz Busch conducted.

Q. E.

Gianni Schicchi and Salome March 12, 2:00

The Saturday afternoon broadcast audience got its chance to hear the most discussed performance of the season when Ljuba Welitsch again assumed the title role in the Strauss opera at the fifth performance of this season's double bill. Nor could they have been disappointed, for Miss Welitsch projected her music with all the directness and dramatic power that she had shown earlier. If the soprano was the heroine of the performance, it reflects no discredit on the male members of the cast to call Fritz Reiner the hero, for he conducted with the utmost clarity, and kept the musical line moving in a rising curve of intensity that became almost unbearable at the climax. Frederick Jagel, as Herod, was excellent, singing dependably, and presenting a dramatic portrait that, conceived as it was, could hardly have been better integrated. The rest of the cast, all of whom shared deservedly in the applause, included Kerstin Thorborg, Herta Glaz, Inge Manski, Brian Sullivan, Herbert Janssen, (Continued on page 29)

Wallenstein Plays Antheil, Ibert Works

Howard Hanson Conducts Own
Music as Los Angeles Guest—
Foldes Plays Bartók

LOS ANGELES.—Two compositions new to Los Angeles graced the eighth pair of subscription concerts by the Los Angeles Philharmonic under Alfred Wallenstein's direction, on Jan. 20 and 21. One was George Antheil's overture, McKonkey's Ferry, first performed by the National Symphony in Worcester, Mass.; the other, Ibert's Concerto for Flute and Orchestra, played by the first flutist of the orchestra, George Drexler.

As might be expected, there are drums, piccolos, and trumpet calls in Mr. Antheil's work, which deals with Washington's crossing the Delaware. The militaristic elements are not overworked; the piece is compactly formed; and the instrumentation is brilliant and resounding. The composer was present to acknowledge the applause.

Ibert's Flute Concerto is less of a novelty, dating from 1934. It is a rather eclectic summary of various contemporary styles of composition; but it provides ample opportunity for virtuoso display, and Mr. Drexler performed his duties with a large, clear tone, and inexhaustible facility.

The main portion of the program was devoted to an exceptionally vital reading of Schumann's Symphony No. 1, in B flat. The list also included the Prelude to Moussorgsky's Khovanstchina and Falla's El Amor Brujo, in which the vocal solos profited from the dusky alto tones of Lucy Andonian.

Continuing to acquaint the public with the work of Béla Bartók, Mr. Wallenstein presented the Third Piano Concerto, played by Andor Foldes, at the concerts of Jan. 27 and 28. As in the case of the Concerto for Orchestra and the Violin Concerto, the audience took much more kindly to the work of the Hungarian composer than it customarily does to contemporary music. Mr. Wallen-

stein conducted an accompaniment of great finish, and the solo part was played by Mr. Foldes with splendid musicianship and smooth pianism, though not always with as much fire and abandon as the music could stand.

For an opener, Mr. Wallenstein presented a classical novelty in Haydn's Divertimento in B flat, for eight wind instruments, the composition that contains the famous Chorale St. Antonii utilized by Brahms in his Haydn Variations. The piece was wholly charming and excellently played, and led to a clear and detailed reading of Debussy's Iberia and Dvorak's Scherzo-Capriccioso. Gershwin's An American in Paris, broadly underscored for humor, closed the program.

While Alfred Wallenstein was taking one of his rare vacations, Howard Hanson conducted the Los Angeles Philharmonic concerts of Feb. 10 and 11. Mr. Hanson divided his program equally between his own compositions and those of two other composers, playing his Symphony No. 4, which had not been heard here before, and a suite from the opera Merry Mount, and filling in with a suite from the incidental music to Purcell's Dioclesian, and Liadoff's The Enchanted Lake and Kikimora.

Mr. Hanson's symphony is very much in the same Nordic idiom as a good deal of his previous music. It owes an undeniable debt to Sibelius, yet it also has personal qualities of sincerity and warmth. In his chosen style of expression the composer moves freely, and there are many artful and ingenious touches to give individuality and eloquence to the score. The Merry Mount suite, to which Mr. Hanson added an extra movement in honor of the 30th anniversary of the Philharmonic, is lighter in character, but it too is brilliant in orchestration. Both works were very well played, and a high standard of execution also marked the Purcell music, which Mr. Hanson had revised only to the extent of making it practicable for modern instruments.

ALBERT GOLDBERG

Concert and Dance In Los Angeles

Wallenstein Leads Program
By Philharmonic — Dance
Recital by Ruth St. Denis

LOS ANGELES.—William Kapell, pianist, appeared for the third consecutive season with the Los Angeles Philharmonic, Alfred Wallenstein, conductor, in a pair of concerts on March 3 and 4. Mr. Kapell played Rachmaninoff's Third Concerto. Shostakovich's First Symphony and Schumann's Manfred Overture made up the rest of the program.

Jacques Abram made his first appearance as a piano soloist with the Los Angeles Philharmonic on Feb. 17 and 18. Mr. Abram gave the first performance here of the revised version of Benjamin Britten's First Concerto for Piano and Orchestra, in D major. Since the composer first played the work in this country in 1940, he has added an Impromptu as the third movement in place of the original finale.

Kurt Weill's opera, Down in the Valley, had its first West-Coast performances by students of Los Angeles City College opera workshop, under the direction of Hugo Strelitzer, on Jan. 14, 15, and 17. The piece was coupled with Pergolesi's La Serva Padrona.

Dance activities included Mia Slavenska's Ballet Variante, in Philharmonic Auditorium, Jan. 14; a solo dance recital by Ted Shawn, accompanied only by phonograph records, in Wilshire Ebell Theater on Jan. 7; a recital by Ruth St. Denis; Karoun Tootikian and company, in a program that included a Hindu version of Swan Lake, in Wilshire Ebell on Jan. 12; and a Creative Dance Concert by Minna Craig, in Coronet Theater on Dec. 17 and 18.

Resuming the regular subscription concerts on Jan. 6 and 7, after nearly a month's interval, some of it spent in touring, the Los Angeles Philharmonic Orchestra, under Mr. Wallenstein's direction, gave the first local

performance of David Diamond's Symphony No. 4, and presented the concertmaster, Sascha Jacobsen, and first violist, Sanford Schonbach, in Mozart's Sinfonie Concertante in E flat major, K. 364.

Like all the new compositions Mr. Wallenstein presents, the Diamond symphony had been thoroughly studied and was given the benefit of a meticulously detailed performance. It failed, however, in this reduced version (by the composer) of the heavily scored original, to leave any very definite impressions. Though the fluency of the composition is admirable, with many effective touches in the instrumentation, there seemed to be a lack of saliency in the basic thematic material. Certainly it did not live up to its elaborate program concerned with "Fechner's theories of life and death." Life is certainly more attractive than Mr. Diamond depicts it, and one can only hope that death will be such an easy-going and amiable affair. Mr. Jacobsen and Mr. Sanford gave a tonally lustrous account of the Mozart Sinfonia Concertante.

A benefit concert for those who had contributed to the rebuilding fund of the Hebrew University in Israel was given by an orchestra composed of studio musicians and conducted by William Steinberg, in Philharmonic Auditorium on Jan. 15. Mahler's First Symphony was the major piece on the program. Considering the minimal number of rehearsals, the playing of the orchestra was excellent. Beethoven's Egmont Overture opened the program, and Jakob Gimpel played Beethoven's Emperor Concerto.

A broad and somber reading of Sibelius' Seventh Symphony distinguished the Philharmonic concerts of Jan. 13 and 14. In the same concert, Arturo Michelangeli made his debut here as soloist in Haydn's Piano Concerto in D Major and César Franck's Symphonic Variations. His playing elicited a long series of recalls.

The first of thirteen Symphonies for Youth programs was given on Jan. 15 before a capacity audience of high school students. Mr. Wallenstein conducted and served as commentator.

Jascha Heifetz appeared in the Behrmer series in Philharmonic Auditorium on Jan. 11, making his first appearance here after his sabbatical year, before a capacity audience. The violinist was in top form throughout.

The Vienna Choir Boys, reduced to twenty members, gave pleasant concerts in Philharmonic Auditorium on Dec. 12 and 20. The work of the group hardly compares to the standard of earlier years.

In the field of chamber music, the Hollywood String Quartet revived Walter Piston's solid and ingratiating Quartet No. 1 in the final of a series of three concerts in Assistance League Play House on Jan. 9. The New Art Quartet, appearing in the Evenings on the Roof series in Wilshire Ebell Theater on Jan. 3, gave the first performance of Erich Korngold's Quartet No. 3, in D Major, Opus 34, a composition that is serious and substantial in character. Julius Toldi's Trio for Violin, Viola and Cello also received its premiere. It is a freely composed piece on Schönbergian lines, though it does not adhere to a strict 12-tone row.

Commemorating the fiftieth anniversary of Roy Harris' birth, Evenings on the Roof provided a fairly comprehensive survey of some of his chamber and choral compositions in Wilshire Chamber Music Hall on Dec. 20. The composer, who had been teaching and lecturing at UCLA, was present to supervise and comment on the program, which included Five Ballades, for piano solo, played by Johana Harris; the Concerto for Piano, Clarinet and String Quartet; the Toccata for violin and piano; Quintet for Piano and Strings; and five songs for a cappella chorus.

ALBERT GOLDBERG



SOLD-OUT HOUSE FOR TENOR

Overflow seats on the stage had to be put in Orchestra Hall for James Melton's recital in Chicago on March 12. This was one of 25 engagements for the artist in a tour that currently finds him in California. He will return to New York in May



A Day with the Girl Scouts

How resourceful can a conductor get? We have lifted from Mary Leighton's Cincinnati report the following account of the program Thor Johnson and the Cincinnati Symphony gave for an audience of Hamilton County Girl Scouts:

"The program, built around A Day at Camp, began with Reveille (Morning, from Grieg's Peer Gynt Suite); continued with Nature Studies (Grainger's Country Gardens), Wild Life (Griffes' The White Peacock, Ibert's The Little White Donkey), Sport (Dance of the Archers, from Borodin's Prince Igor, Ranch House Party, from Don Gillis' Portrait of a Frontier Town), Camp Fire Sequence (Ritual Fire Dance, from Falla's El Amor Brujo); and concluded in stirring fashion with Taps and Lights Out."

We wonder how many white peacocks the Girl Scouts have encountered in their nature walks about Hamilton County.

Hindemith Returns

Associated Music Publishers invited the members of the press to drop over to their office one day not long ago, to meet Paul Hindemith, who had just returned on the Queen Mary from an eight-month visit to Europe. He looked as plump and well-fed as ever, and was in a jovial mood as he described the round of lectures and concerts he gave, both privately and under the auspices of the American Military Government, in England, Switzerland, Holland, Italy, Austria, and Germany.

He reported that there was still very little direct contact and exchange of ideas between Americans and Germans inside Germany itself. Many Germans, however, are beginning to become interested in musical conditions in the United States—certainly a radical change of attitude, since the Germans have traditionally been the most self-sufficient and self-engrossed musical nation on earth.

In spite of this growing curiosity, however, the typical German attitude toward American musical achievements is condescending, he reported. He thought that the best way to remedy this situation would be to explain matters modestly, rather than to try to combat it

by making extravagant, boasting claims, as some visiting American musicians have. "People are apt to forget how young American music is," he added. German orchestras are now being supplied with the scores of American compositions, and American music is beginning to be heard fairly extensively in Germany.

Mr. Hindemith said that he had run across no promising young German composers. There is a lost generation of musicians in Germany, he feels, for during the fifteen years of the Nazi regime, progressive ideas were rigidly excluded, and German musical education suffered, as every ounce of energy was thrown into the prosecution of the war.

In view of his personal distaste for the twelve-tone system, which occupies the forefront of musical attention among younger Italian composers, it was natural for Mr. Hindemith to observe that these men, too, have seemed to lack guidance since the death of Alfred Casella, who acted as a sort of unofficial adviser to the oncoming generation of Italian musicians. In Europe generally, he saw no sign of the development of such new schools and major creative trends as sprang up after the First World War.

As indefatigable as ever in his own composing, Mr. Hindemith spent part of his time in Rome writing a Septet for Winds, and in Switzerland he wrote a Horn Concerto. He now has an opera in mind, to be based on the life story of Johannes Kepler, the astronomer.

Don Sonnambulo

From Alix Williamson, one of the most high-spirited of music press agents, comes a release with this unprecedented heading:

LEARNED OPERA WHILE ASLEEP, MET STAR REVEALS

The singer in question, it appears, is Ramon Vinay, who mastered the Italian text of the role of Don José, in Carmen, for his first performance of it at La Scala in Milan, "in two weeks' time by use of a special type of phonograph called the cerebrograph, which enabled him to perform this prodigious feat of memorization largely while asleep at night."

"On the theory that soft-voiced repetition of the lesson to be learned provides the most effortless and effective means of committing it to memory, the cerebrograph transmits through an under-the-pillow speaker sound which can be heard only by the sleeper, who, with his conscious mind completely relaxed, is able to learn more quickly than he would be while awake and without any evidence of fatigue."

The machine contains a clock that can be preset, with quarter-hour controls, to start and stop the records automatically. Mr. Vinay did not play the records all night long. He used them for half an hour while dropping off to sleep, and for another half hour before waking time in the morning.

The new learning device opens endless vistas. Mr. Vinay plans to learn the role of Tristan by means of it, in time for the fall season at



La Scala. Let us hope no practical joker slips a record of Beckmesser's lines under his pillow instead, though such a prank might make operatic history.

Special Issue Aftermath

Our copyreaders and proofreaders, who smiled contentedly as the Special Issue went to bed, are now laughing out of the other side of their faces. The name of Bertha Ott, one of Chicago's most experienced and trusted concert managers, did not appear at the head of the entry devoted to her season's activities. A sizeable chunk of Robert Craft's treatment of Le Rossignol and Renard, in his article on Stravinsky's Vocal Works, made its way to the printer in the form of copy, but never appeared on the page in the form of print. And both Bertha Knisely, our Flint representative, and General Motors are outraged, as Miss Knisely indicated in her column in a recent issue of the Flint Journal:

"Local music lovers received the good news a couple of weeks ago that Patrice Munsel would be guest star for the annual Easter concert of AC Spark Plug's musical groups. It may give some of them a surprise, after that announcement, to discover in the MUSICAL AMERICA year book, just out, that she is being presented by the 'Associated Concert' musical groups, as was 'a concert of Victor Herbert music.' You've probably guessed what happened. Here in Flint we say AC instead of the company's full name, AC Spark Plug Division of General Motors Corporation. So MUSICAL AMERICA's exacting copyreaders looked into last year's resume of music in Flint and found that Associated Concerts had given three concerts here."

Thanks for that word "exacting," Miss Knisely. Charity obviously begins in Flint.

Operatic Jargon

Jocelyn Foulkes, our blithe Portland, Ore., correspondent, writes: "Just now I called Zella Knox to ask what *spinto* meant, as I could not find it in my family of dictionaries. Mr. Cecil Smith used it in his review of Aida, appraising Gertrude Ribla's performance. Conn Williams, president of the Apollo Club, for which Miss Ribla will sing this spring, also called Miss Knox to ask the meaning of the

word; she could not find it either, and amused him greatly when she said, 'Critics often use words they don't know the meaning of.'"

All right, Miss Foulkes, you have thrown down the gauntlet. Here is an attempt to prove that we know what *spinto* means: The word is trade jargon among Italian opera singers and voice teachers. It is applied to a voice that is capable of wider emotional expressiveness than that of a typical lyric soprano, but smaller in size and less powerful in impact than that of the true dramatic soprano. The word is the past participle of the Italian verb *spingere*, which means to push or to induce. The *spinto* soprano does not push her voice into the production of a bad tone; she pushes her style of singing into a bigger and more affecting range of psychological expression than the lyric soprano employs. Only certain individual voices whose timbre possesses a highly emotionalized quality (akin to the texture the Germans call *sympatisch*) can achieve the communicative warmth that is the hallmark of the true *spinto* soprano. Perhaps the greatest of all *spintos* was the late Claudia Muzio.

The genuine *spinto* quality, as differentiated by its innate emotional vibrancy from either the lyric or the dramatic quality, is an outright gift of nature, and it is rare. Zinka Milanov's and Vivian Della Chiesa's voices possess this quality, and so does Gertrude Ribla's.

All clear now, Miss Foulkes?

Metropolitan Box Score

Key:

W—A winning performance
T—A tie, with good and bad features
L—A losing performance

Score from March 7 to 19:

Falstaff, March 7.....	W
Il Trovatore, March 8.....	T
Gianni Schicchi and Salome, March 9.....	W
Madama Butterfly, March 10.....	W
Il Barbiere di Siviglia, March 11.....	T
Gianni Schicchi and Salome, March 12.....	W
Otello, March 12.....	T
Le Nozze di Figaro, March 14.....	L
La Bohème, March 16.....	T
Aida, March 17.....	T
Parsifal, March 18.....	L
Rigoletto, March 19.....	T
La Traviata, March 19.....	T

Summary for three-week period:

Win—4; Tie—7; Lose—2

Summary for the subscription season:

Win—40; Tie—45; Lose—25

Mephisto

ORCHESTRAS

Morini Is Soloist In Beethoven Concerto

New York Philharmonic-Symphony Society. Bruno Walter conducting. Erica Morini, violinist. Carnegie Hall, March 10, 11 and 13:

BEETHOVEN CYCLE—III

Overture to Leonore No. 3, Op. 72A, Symphony No. 8, F major, Op. 93, Violin Concerto, D major, Op. 61.

Beethoven's Eighth Symphony is the most idiosyncratic of the immortal nine, and for that very reason the most amenable to personalized interpretation. Some conductors make it rough and jocular, as Beethoven himself was, in his "unbuttoned" moods, as he called them. Other conductors take the capricious aspects of the work as a challenge, and concentrate on perfect balance and emphasis of detail.

The latter of these approaches was exemplified in a beautiful performance of the work under George Szell a few seasons ago. The former was ideally represented by Mr. Walter's interpretation at this concert. From its buoyant opening measures, the symphony danced along in headlong fashion, with an intentional roughness of attacks and humorous underlining of the manifold harmonic and structural surprises in the work. Mr. Walter did not take the "metronomic" movement in strict tempo, but made it more songful and rhythmically free than one usually hears it. The Tempo di minuetto would have pleased Wagner, for it was paced in a leisurely fashion that emphasized its rustic character, as he insisted it should be done. In the finale, a remarkable lightness was achieved, bringing out the dramatic

quality of the sudden changes to fortissimo.

Miss Morini, always a sterling artist wholly devoted to the music she is playing, gave an eloquent performance of the Violin Concerto. She began somewhat nervously, with some hesitancy of attack and insecurity of intonation, but by the time she was well into the first movement she was in excellent form. Especially moving was her incandescent playing of the last part of the Larghetto. Each phrase was faultlessly molded and glowing with intense emotion. She played the Rondo in such high spirits that its endless repetitions were more than welcome. Mr. Walter and the orchestra provided a noble accompaniment.

R. S.

Bruno Walter Conducts Beethoven Triple Concerto

New York Philharmonic-Symphony. Bruno Walter, conductor; John Corigliano, violinist; Leonard Rose, cellist; Walter Hendl, pianist. Carnegie Hall, March 17 and 18:

BEETHOVEN CYCLE—IV

Symphony No. 4, B flat; Concerto for Piano, Violin, Cello and Orchestra, C major; Symphony No. 7, A major

For the writer of these lines, the most interesting fact of the evening was the discovery that he liked the Triple Concerto. He had not heard it in many years (it turns up very infrequently), but until now he had run with the pack, and irresponsibly called it dull, commonplace, empty—in short, a superfluity and a blight. Now he desires to recant.

To be sure, the performance was a good, even if not an unsurpassable, one; and there is no sin in acknowledging that the Triple Concerto

is not the Ninth Symphony, the Emperor Concerto, or the C sharp minor Quartet. But even granting that some of its themes and procedures are not free from Beethoven clichés, the work is remarkably live music all the same, and much of it is gallant and spacious. That Beethoven adopted the methods of the eighteenth-century concerto grosso neither enhances the actual value of the abused composition nor detracts from it. The broadly planned opening Allegro, the brief yet elevated Largo, and the closing Rondo in the character of a polonaise—these pages, though not always promulgating matters of great charge, are yet animated by the unmistakable spirit of Beethoven, and from it derives a vitality that transcends a few random platitudes. This reviewer would be grateful for more frequent hearings of the Triple Concerto, but in such a hypothetical future he would like to hear it performed with rather greater brilliance, color, and fullness of tone than the otherwise well mated soloists brought to it this time.

Mr. Walter's reading of the adorable Fourth Symphony was a cherishing one, even if it might have attained a more superlative distinction and an even greater stylistic finish; the Fourth, unlike the sure-fire Seventh, is not one-hundred-per-cent conductor-proof.

H. F. P.

Seymour Lipkin, Soloist With Philadelphia Orchestra

Philadelphia Orchestra. Eugene Ormandy, conductor. Seymour Lipkin, pianist. Carnegie Hall, March 13:

Choral-Prelude, Ach Gott, vom Himmel sieh' darein.....Bach
(Transcribed by Earl McDonald)
Symphony No. 7, E major.....Bruckner
Rhapsody on a Theme of Paganini.....Rachmaninoff



Erica Morini

John Corigliano

Although Eugene Ormandy had conducted Bruckner's Seventh Symphony in Europe as long ago as 1936, he had never tackled the monumental work with his own Philadelphia Orchestra until this season. It would have been a service to the cause of Bruckner if he had undertaken it sooner, for the orchestra's consummate technical mastery and the conductor's deep sincerity conspired to make the music impressive. Obviously, the music appealed equally to Mr. Ormandy's heart and to his mind, for he presented it with eloquent simplicity, and yet with the assurance that came from extensive consideration of its interpretative and mechanical problems and its intricacies of formal construction.

The Seventh Symphony has never been one of the most popular of the Bruckner set (if, indeed, popularity can be ascribed to any of them). It was the composer's misfortune not to write a fourth movement capable of completing the cycle of lofty musical ideas set forth in the preceding sections. The opening movement, de-

(Continued on page 17)

RECITALS

Society for Forgotten Music, New York Public Library, March 6

The fourth and last regular concert this season of the Society for Forgotten Music opened with Serge Taneiev's Quartet in A major, Op. 13, well performed by Alex Cores, David Mankowitz, David Schwarz and Maurice Bialkin. This is one of those works which rightly stands in the "forgotten" class, and there is plenty of reason why it should be allowed to remain there. It was the one offering of the evening which gained nothing by its exhumation.

With the other items of the program things were more rewarding. Three posthumous songs by the gifted Peter Cornelius — Who May'st Thou Be?, Would That I Were a Little Boy, and Blind Emotions — interestingly sung by the soprano, Nancy Chase, and accompanied by Vladimir Dukelsky, were well worth hearing, even if they are not on a level with the composer's better known lieder. So, too, were three songs, from Karol Szymanowski's Op. 11, (entitled Ich bin so trübe, Im verzauberten Walde and Über mir fliegt im Blau des Meeres) also sung by Miss Chase. The last named is most engagingly melodic, with a faint suggestion of Grieg's Wedding Day at Troldhaugen.

The pearl of the concert, however, was Hummel's E flat minor Piano Quintet, Op. 87, which used to be a favorite of Liszt and Moscheles. Its basic materials are doubtless unimaginative, and their treatment is commonplace and mechanical. Nevertheless, there are singular reminders of composers like Beethoven, Weber, Schubert, Mendelssohn, and others scattered through this spirited and even brilliant work, which certainly does not deserve the total neglect into which it has fallen. The final Allegro agitato, a kind of Hungarian dance, is so vivacious and wholly delightful that it stirred the hearers to prolonged applause. The quintet was exuberantly

performed by David Sackson, David Schwartz, Maurice Bialkin, Homer Mensch, and the very capable pianist, Jack Finestone. H. F. P.

Musicians' Guild Times Hall, March 7

The Musicians' Guild brought its distinguished season to a close with a program whose innumerable delights were compelling, and, in two instances, bordered on the ecstatic. Between the two instances—Stravinsky's Duo Concertant for Violin and Piano, and Mendelssohn's Octet, Op. 20—it is difficult and unnecessary to choose. Each was complete, an integrity in itself. Whether the players were two (in the Stravinsky, where Joseph Fuchs, violinist, and Leo Smit, pianist, were the performers) or eight (in the Mendelssohn, which, in addition to the admirable Kroll Quartet, enlisted the services of David Mankowitz and Harry Zarief, violinists; Carlton Cooley, violist; and Alan Schulman, cellist), each executant abandoned himself to the music at hand. These performances differed in character, not in degree of excellence. The mechanical elements of both performances were brilliant.

In the company of less towering achievements, the remainder of the program would have earned surpassing musical distinction in its own right. For there were superlative readings of Bach's unaccompanied Suite in C minor, played by Lillian Fuchs, violist; and Dittersdorf's joyous Quartet in E flat, played by the Kroll Quartet. A. B.

Uta Graf, Soprano Town Hall, March 7 (Debut)

Uta Graf had much of her previous experience in Germany, where she began as a lieder singer, and then appeared in opera at Düsseldorf. She made her first North American appearance in Toronto last year and since then has been heard in San Antonio as Sophie in Strauss' Der Rosenkavalier. For her Town Hall concert she offered a long and tax-

ing program that did credit to her ambitions. It began with a considerable group of Schubert songs including Ganymed, Nähe des Geliebten, Gretchen am Spinnrad, Schummerlied, Der Zwerg, Die Götter Griechenlands, and Auflösung; and closed with Wolf's Ihr jungen Leute, Nun lass' uns Friede schliessen, Wer rief dich denn?, Auf einer Wanderung, and Nixe Binsess. Miss Graf, moreover, was not afraid to embark upon Mozart's formidable concert aria, Bella mia fiamma, addio. Four Poulenc lyrics made up her French contributions.

The artist is unquestionably serious and intelligent, and her work is distinguished by excellent taste. It appears, nevertheless to lack variety of expression and subtle feeling. The voice itself seemed on this occasion limited in volume and color; often, too, Miss Graf's tones sounded breathy, though in the main they were true to pitch; and in the big Mozart air she was not technically at ease. Yet with greater artistic poise and sounder schooling her work might gain flexibility, nuance and a broader emotional scope. John Newmark accompanied proficiently.

H. F. P.

Marguerite Namara, Soprano Carl Fischer Concert Hall, March 7

Miss Namara's recital marked her first appearance in New York since her concert three years ago. She had prepared a program of songs by Donaudy, Respighi, Wolf-Ferrari, Turina, Ravel, Borodin, Debussy, Poldowski, Falla and others. Unusual features of the program were Pauline Viardot's arrangements of two Chopin Mazurkas for voice and piano. Miss Namara was accompanied by George Trovillo, in the first part of the program, but she accompanied herself in the final groups. She included some traditional songs in the recital. Miss Namara was formerly a member of the Chicago Opera Company. More recently she has toured with the road company of Rose Franken's comedy,



Edmund Kurtz

Uta Graf

Claudia, taking the role of a prima donna. N. P.

Edmund Kurtz, Cellist Carnegie Hall, March 9

One can always listen with pleasure to the playing of Edmund Kurtz, and this recital epitomized his gifts in engaging fashion. It was in Rachmaninoff's Sonata in G minor, Op. 19, that the artist fully struck his gait. The work seemed to lie close to his heart, and he performed it persuasively. Rachmaninoff composed this sonata immediately after the Piano Concerto in C minor, and it contains many reminiscent passages. If it is not one of the composer's strongest pieces, it is nonetheless effective when it is interpreted with tact and sincerity as it was on this occasion. One might have asked for a rounder, more sensuous tone in certain passages, but Mr. Kurtz played it with consistent expressiveness. Anthony di Bonaventura performed the elaborate piano part capably.

The recital opened with a Frescobaldi Toccata, a Largo and Allegro by Boccherini, and Schumann's Five Pieces in Folk Mood, Op. 102. A contrast of mood was provided by Stravinsky's witty Suite Italienne, based on themes by Pergolesi. Mr. Kurtz also performed Milhaud's

(Continued on page 16)

Dorati Farew

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DALLAS. Orchestra, Antal Dorati, season on. Letz as solin Concerto. Mr. Dorati next season conductor phony.

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Dorati Conducts Farewell Concert

Dallas Symphony Conductor To Assume Minneapolis Post Next Season

DALLAS.—The Dallas Symphony Orchestra, under the direction of Antal Dorati, closed its subscription season on March 13, with Jascha Heifetz as soloist in the Beethoven Violin Concerto. A farewell concert for Mr. Dorati was given on April 3; next season, he will be the regular conductor of the Minneapolis Symphony.

Jennie Tourel, mezzo-soprano, appeared as soloist on March 6, under Mr. Dorati. Miss Tourel displayed a flexible and melodious voice in *Al desio di chi t'adora*, from the appendix to Mozart's *Marriage of Figaro*; a recitative and rondo from Rossini's *La Cenerentola*; and Ravel's *Three Poems*, and *Shéhérazade*. The orchestra gave the first concert performance of Casella's *Paganiniana*, and played works by Cherubini and Moussorgsky.

The Spring Festival Concerts ended on March 9 with an all-Tchaikovsky program with Ervin Laszlo as soloist in the First Piano Concerto. The young pianist was well liked by the audience.

At a recent meeting of the board of the directors of the Dallas Symphony, Stephen L. Munger, Jr., was elected president. Walter Hendl, now assistant conductor of the New York Philharmonic-Symphony, will replace Mr. Dorati next fall.

For next season, two series, each of ten subscription programs, have been announced. The concerts will be given on alternate Sunday afternoons and Monday evenings.

MABEL CRANFILL

Two Piano Quartets Are Heard in Dallas

DALLAS.—The First Piano Quartet was heard here for the first time on March 20 as part of the Community Concert Series. Its members, Vladimir Padwa, Adam Garner, Frank Mittler, and Edward Edson, were enthusiastically received.

On March 18, three members of the voice faculty of the school of music of Southern Methodist University—Elizabeth Murr, Ruth Norton Meade, and Bernard Tiede—gave a lieder program in honor of the Goethe centennial. Martha Graham and her dance ensemble were presented on March 10 by the Business and Professional Women's Club.

On Feb. 15, Jacques Thibaud, violinist, gave the first of two recitals under the auspices of the Civic Music Association, of which Eli Sanger is chairman. Mr. Thibaud proved an artist of rare charm. Marinus Flipse was at the piano. The Four Piano Ensemble appeared on Feb. 24 in a well-balanced program of music arranged by Stephen Kovacs. Sylvia Dickler, Audrey Kooper, and Hans Heidemann are the other members of the quartet.

On Feb. 4, the Dallas Women's Forum presented Bomar Cramer, pianist, in an all-Chopin program commemorating the 100th anniversary of the composer's birth. Daniel Sternberg, pianist, who is head of the school of music at Baylor University, and Jascha Veissi, violinist, presented a sonata program on Feb. 8. Shirley Aronoff, pianist, appeared on Feb. 20. Ernst and Lory Wallfisch gave a joint piano and violin recital on Feb. 10.

The Civic Music Association presented Arturo Michelangeli, pianist, as its third attraction on Dec. 13 in McFarlin Memorial Auditorium. He gave brilliant performances of works by Scarlatti, Bach-Busoni, Beethoven, Chopin and Brahms.

MABEL CRANFILL

Mitropoulos Ends Minneapolis Career

Leads Minneapolis Symphony In Final Concert—New Work By Erickson Presented

MINNEAPOLIS.—The final subscription concert by the Minneapolis Symphony, on March 18, marked the farewell appearance of Dimitri Mitropoulos as its conductor. Mr. Mitropoulos chose Mahler's First Symphony as his special farewell vehicle, and the performance will long be remembered as one of his most stirring and vital interpretations. In a short speech, following a tumultuous ovation, Mr. Mitropoulos remarked that he had given the best years of his life to the people of Minneapolis and the orchestra. Claudio Arrau, pianist, appeared as soloist in Chopin's E minor Concerto; and Mozart's Overture to *The Marriage of Figaro* completed the program.

The program of Jan. 21 drew the largest attendance of the season for the appearance of Artur Schnabel, pianist, who played Saint-Saëns' Second Concerto in G minor. Mr. Mitropoulos offered a dramatic reading of Tchaikovsky's *Francesca da Rimini*, and introduced to Minneapolis Philip Greeley Clapp's Overture to a Comedy and Morton Gould's *Philharmonic Waltzes*. This concert preceded the orchestra's annual mid-winter tour.

Upon its return, on Feb. 25, the orchestra presented Gregor Piatigorsky, who gave a fine performance of Dvorak's Cello Concerto in B minor. Mr. Mitropoulos led the orchestra in Mendelssohn's *Fingal's Cave Overture* and *Scotch Symphony*, and Saint-Saëns' *Omphale's Spinning Wheel*.

On March 4 and 5, Mr. Mitropoulos augmented the orchestra with the University of Minnesota Chorus for two magnificent performances of Mendelssohn's *Elijah*. Soloists for the performances were Frances Yeend, soprano; Lilian Knowles, contralto; Louis Roney, tenor; and John Brownlee, baritone. James Aliferis is director of the chorus.

The concert given on March 11 had some fine moments. Helen Traubel's collaboration with Mr. Mitropoulos in Brunnhilde's *Immolation Scene*, which was preceded by Siegfried's *Rhine Journey* and *Funeral March*, all from Wagner's *Götterdämmerung*, had tremendous dramatic impact. Earlier in the program Miss Traubel sang three Beethoven songs. The program also included the first performance of Robert Erickson's *Introduction and Allegro*.

The Concert on Feb. 27 presented Dorothea Powers, violinist, in her first appearance here, as soloist in Mendelssohn's Concerto in E minor. The final Twilight Concert of the season, conducted by associate conductor Yves Chardon, marked the annual appearance of the famed St. Olaf Lutheran Choir, which sang a cappella under the direction of Olaf C. Christiansen.

The orchestra's pension fund concert was given on Jan. 16, with Mr. Mitropoulos conducting and Alec Templeton, pianist, as guest. Mr. Templeton played Liszt's *Hungarian Fantasy* and his own *Mozart Matriculates*, with the orchestra. His other contributions included several improvisations. Mr. Mitropoulos and the orchestra were in top form in the *Prelude to Act III of Wagner's Lohengrin*, the *Prelude and Liebestod* from *Tristan und Isolde*, and Strauss' *Rosenkavalier Suite*.

An outstanding recital by Isaac Stern, violinist, was the University Artists Course concert, in Northrop Auditorium on Jan. 12. The big work of the evening was Bartók's First Sonata. Mr. Stern's performance was a glowing one, and he was recalled for a number of encores. Alexander Zakin was at the piano.

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Executive and Editorial Offices: 1401 Steiny Building,
113 West 57th Street, New York 19, N. Y.

Telephone: Circle 7-0520 Cable Address: MUAMER

Subscription Rates: United States and Possessions, \$4 a
year; Canada, \$4.50; Foreign, \$5. Single copies, 30 cents.

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The contents of MUSICAL AMERICA are indexed in the
Readers' Guide to Periodical Literature.

Silver Anniversary of the Curtis Institute

SO important have been the contributions of the Curtis Institute of Music to the musical life of the nation that it comes as something of a shock to realize that it is only a quarter of a century old. Its graduates are so vital in musical affairs today and its influence is so widespread that everyone automatically thinks of it as a long-established, almost a venerable, institution. Yet it was as recently as April 18, 1924, that the charter of the Curtis Institute was signed, in Philadelphia, with Mary Curtis Zimbalist (then Mary Curtis Bok) as founder. Mrs. Zimbalist has spared neither pains nor generous financial assistance to realize the original aims of the school—to hand down through contemporary masters the great traditions of the past, and to teach students to build on this heritage.

By providing the best available teaching for talented students, on a scholarship basis without tuition fees, by producing important classical and contemporary works, and by seeking to raise standards of training and musical taste, the Institute has won a place in the first rank of educational institutions, not only in the United States but in the musical world at large. Its library of 30,000 volumes now contains many rare manuscripts and first editions, as well as the famous Burrell collection of material relating to the life and works of Richard Wagner, given to the Institute in 1944 by Mrs. Zimbalist.

The orchestra and opera departments of the Curtis Institute have brought many important new works to the attention of the public. The Curtis Orchestra was conducted by Leopold Stokowski during its first three years. Subsequent conductors were Artur Rodzinski, Emil Mlynarski, Fritz Reiner, and Alexander Hilsberg. For twelve years, the Curtis Orchestra broadcast a series of programs over a coast-to-coast network. Discontinued in 1941, because of war emergencies, the orchestra was reorganized in October, 1947, under Mr. Hilsberg.

Members of the original faculty still teach-

ing at the Curtis Institute are Isabelle Ven-gerova, Carlos Salzedo, Marcel Tabuteau, and William Kincaid. Among the other celebrated musicians who taught there were Carl Flesch and Leopold Auer, in violin; Josef Hofmann, who was at one time also director of the Institute, and Moriz Rosenthal, in piano; Marcella Sembrich, Emilio de Gogorza, Queena Mario, and Elisabeth Schumann, in voice; Felix Salmond and Emanuel Feuermann, who were followed by Gregor Piatigorsky, in cello; and Rosario Scalero, who was succeeded in 1946 by his pupil, Gian-Carlo Menotti, in composition. Efrem Zimbalist, the present director of the Institute, joined the faculty in 1928.

TO illustrate the prominence of Curtis graduates in all walks of musical life one needs only to cite a few names. Among composers there are Mr. Menotti (whose opera, *Amelia Goes to the Ball*, was produced while he was a student at the Institute), Samuel Barber, Marc Blitzstein, Lukas Foss, Vincent Persichetti and Leonard Bernstein. Prominent young conductors among Curtis alumni are Walter Hendl, newly appointed leader of the Dallas Symphony; Saul Caston, conductor of the Denver Symphony; Howard Mitchell, new conductor of the National Symphony; and Mr. Bernstein. The Metropolitan Opera roster contains such former Curtis students as Rose Bampton, Frank Guarrera, and Anthony Marlowe. Other Curtis students who have sung at the Metropolitan and in other companies are Florence Kirk, Natalie Bodanya, Helen Jepson, Pierrette Alarie, Mario Berini, Irra Petina, Muriel Smith, Josephine Antoinette, William Horne, Wilbur Evans, Conrad Thibault, and David Lloyd.

An especially important contribution of the Curtis Institute has been its expert training of orchestral players. Among them are four first cellists—Leonard Rose, of the New York Philharmonic-Symphony; Paul Olefsky, of the Philadelphia Orchestra; Frank Miller, of the NBC Symphony; and Samuel Mayes, of the Boston Symphony. Equally distinguished have been the Curtis graduates in the brass, wind and other orchestral departments.

In celebrating its first quarter century, the Curtis Institute has good reason to be proud of its accomplishments. It has had the inestimable advantage of disinterested financial assistance on an extensive scale; but it has used that assistance wisely and well, and has worked for the good of future musical generations.

Juri Jelagin Writes A Letter to Shostakovich

AN OPEN letter to Dimitri Shostakovich, written by Juri Jelagin, assistant concertmaster of the Houston Symphony, and submitted for publication by Alexander Kerensky, appeared in the New York *Herald Tribune* on March 27, the day on which Mr. Shostakovich spoke at the Fine Arts Panel of the Cultural and Scientific Conference for World Peace. Because of the topical interest of Mr. Jelagin's letter, we have asked the *Herald Tribune* for permission to reprint the major portion of it:

DEAR SHOSTAKOVICH:

You have come to a country which is extraordinarily appreciative of your great talent and where your name is well known as that of one of the greatest contemporary composers.

In me personally your name has also stirred a sense of pride and deep respect for you as

a true representative of our native Russian culture—one of the newest and most brilliant cultures in the world. At the same time I am aware of a profound feeling of concern for the fate of Russian music and for your fate as one of the best Russian composers.

I think back to Dec. 21, 1937, to the first performance of your Fifth Symphony, in Leningrad. When the Leningrad Philharmonic Orchestra, conducted by Eugene Mravinski, finished playing, the audience broke into an unheard of storm of applause. The public stood and cheered. You came to the podium an endless number of times. Yet this ovation, Dimitri Shostakovich, was not given only to your fine symphony. It was more than that and everyone knew it. The representatives of Russian intellectual life, gathered there in that hall, were expressing their great sympathy for you and at the same time a sharp censure of the Soviet government because of its campaign unleashed against you on a signal from the Kremlin in April, 1936, when *Pravda* published articles entitled *Muddles Instead of Music*.

I well recall a supper party which followed the premiere of your Fifth Symphony where one of the greatest Soviet actors (for reasons with which you are familiar I cannot mention his name nor that of the restaurant where the party took place) raised his glass and proposed the toast: "There are great artists whose creative path is strewn with roses, who move easily and freely forward to success and fame. But there are others whose way is hard and thorny. Nevertheless they press on to the shining heights of true and great art. I call upon you to drink to Dimitri Shostakovich!" As the guests raised their glasses with much enthusiasm another distinguished actor added: "And I propose a toast to another great Soviet artist—Vsevolod Meyerhold!" In those days your name ranked with his as the symbol of light versus darkness. You two were the standard bearers of our culture against those who were striving to overthrow and debase it.

Then after the war there began a fresh era of greater, more ruthless pressures on cultural life in the Soviet Union. In February, 1948, civilized people all over the world were shocked by a happening unknown before in history. Much has been written about the promulgation of the Central Committee of the Communist party, so I shall not go into it. Suffice it to say that in that decree a group of ignorant, ruthless people, aided by some dishonest musical climbers, undertook to give exact instructions to Russia's best composers, telling them what to write, what not to write and even how to write music!

The Kremlin exercised "influence" on you more than on other composers, probably because you were the most famous, one of the most gifted and especially one of the youngest of those "disgraced." The pressure put on the others was weaker, especially on the "elders," Prokofiev and Miaslovsky, who were able to retain a degree of self-respect and were not obliged to recant their pseudo-crimes. Your "errors" you admitted, and you were praised for it. Now you have come here as a member of the Soviet delegation to the Communist congress of "science and culture" and you will be obliged once more to condone lies and condemn the truth.

I am proud of the fact that I, a former Soviet musician, now play in one of the first-class orchestras of this splendid country. I am beyond measure happy that for the first time in my life, although I have a long experience in music behind me, I can listen to the fine works of Richard Strauss, Sibelius, Mahler, Bruckner and many other composers whose works are banned in the Soviet Union.

Dimitri Shostakovich, you are one of the most talented composers of our times. What a great thing it would be for world culture if you were given full freedom to create, if you could find the way to tear yourself loose from the satanic clutches in which your great gift will soon be strangled (and I say this with full awareness of my words). Much has been given you and therefore much is expected of you by history and by us human beings.

JURI JELAGIN

MUSICAL AMERICANA

What They Read 20 Years Ago

MUSICAL AMERICA for April, 1929

A DOUBLE anniversary will be celebrated by Sir Thomas Beecham on April 29. It will be his seventieth birthday and also his fiftieth anniversary as a conductor. England will mark the occasion with a special festival of concerts over the BBC and with the Royal Philharmonic Orchestra. . . . Just back from a series of European appearances, Artur Rodzinski was forced by illness to cancel his engagement to open the Rio de Janeiro orchestral season. Mr. Rodzinski plans to include several novelties in the repertoire if he recovers in time to make his visit, which was scheduled to extend through May. . . . Jennie Tourel will sing several performances of Carmen at the Holland Festival in June, and will perform Paul Hindemith's revised version of Das Marienleben in Amsterdam on June 27, if her concert schedule permits it. . . . Giovanni Martinelli and June Kelly will appear in a revival of Umberto Giordano's Fedora, to be given by the Philadelphia La Scala Opera Company in Philadelphia on May 12. . . . Marian Anderson will embark on her first European tour since 1938, after her recital in Carnegie Hall in New York on April 24. She will appear in Paris on May 5, and then tour the Scandinavian countries. After recitals in Zürich, Geneva, Brussels, Vienna and Amsterdam, Miss Anderson will go to London for several concerts. She will not return to the United States until January, 1950.

After a tour of 45 concerts in the United States in less than five months, Clifford Curzon sailed for his native England on March 18. He will make extensive appearances in England, France and Belgium, and will be heard with his wife, Lucille Wallace, harpsichordist, in a performance of Carl Philipp Emanuel Bach's Concerto for Piano and Harpsichord, with the Boyd Neel Orchestra, under Nadia Boulanger. The Curzons will reopen their summer villa at Attersee, in the Salzkammergut, near Salzburg, and will also spend a part of their summer vacation at their old farmhouse in Cumberland, near the English Lake Country. In November they will return to the United States. . . . Among the artists at the Goethe Festival to be held in Aspen, Colo., in June and July, will be Herta Glaz, Metropolitan Opera contralto. Miss Glaz will give four recitals of songs set to poems by Goethe, including Kennst du das Land, in versions by Beethoven, Schubert, and Wolf, besides the aria from Thomas' Mignon. She will also be soloist with the Minneapolis Symphony under Dimitri Mitropoulos. . . . Lily Pons and André Kostelanetz returned from a tour of the Hawaiian Islands and the West Coast on March 27. Mr. Kostelanetz has concert engagements this summer in France, Switzerland and England.

Gregor Piatigorsky will celebrate his twentieth anniversary as a concert artist in the United States by taking a year off. The cellist, who first came to this country in 1929, will make his final appearances before his vacation year at Ravinia Park in Chicago, in August, with Jascha Heifetz and Artur Schnabel in programs of piano trios, sonatas, and solos. . . . Mona Paulee, mezzo-soprano, and her husband, Dean Holt, who is also her accompanist and the pilot of their private plane, recently completed two years of air travel without missing a single concert engagement. Giving between fifty and sixty concerts, they fly more than 300 hours a year. . . . Yehudi Menuhin and his wife were received in a special audience by Pope Pius XII on March 24. Mr. Menuhin said afterwards that the Pope had told him that he had studied the violin for five years in his youth. . . . Iva Kitchell, dance satirist, recently completed her season of 76 concerts. During the summer she will work on several new dances, one of them with music by Richard Korn. . . . Frances Magnes, violinist, recently completed a tour of Israel, during which she gave eighteen concerts with orchestra. She will appear in Paris and London before returning to the United States for summer festival engagements.

Marko Rothmuller, baritone of the New York City Opera, will appear in seven performances of Mozart's Così Fan Tutte with the Glyndebourne Opera Company at the Edinburgh Festival in August and September. Mr. Rothmuller recently returned from appearances with the Covent Garden Opera in London. . . . The New York College of Music awarded the honorary degree of doctor of music to Jan Peerce, Metro-



Edward Johnson and Maria Mueller in the American premiere of Pizetti's Fra Gherardo

politan Opera tenor, on March 31. . . . Henriette Michelson, pianist, sailed on April 5 to make her new home in Israel. She will live in Jerusalem, teaching and giving concerts. Miss Michelson has taught at the Juilliard School of Music in New York for more than forty years. . . . Arthur Judson, manager of the New York Philharmonic Symphony Society has been named president of the Lotos Club in New York, which was founded in 1870 "to promote social intercourse among journalists, artists, members of the musical and dramatic professions, representative amateurs, and friends of literature, science and the fine arts." . . . Mary Bothwell, Canadian soprano, sails from New York on May 1 for concert engagements in Holland, Switzerland and France.

Martha Lipton, contralto of the Metropolitan Opera, returned on April 4 to the radio program on which she made her professional debut, the Voice of Firestone, appearing as soloist with an orchestra under Howard Barlow. . . . After completing his first American tour, Jean Casadesus, pianist, son of Robert Casadesus, sailed on April 12 to give concerts in Holland and Switzerland. . . . Jacques de Menasse, pianist and composer, and Angel Reyes, violinist, will give joint recitals in Europe this summer. They sailed on the De Grasse on March 30. Fellow passengers were William Horne, tenor of the New York City Opera, and Helen Kwalwasser, violinist, who will make her debut in Paris and London. . . . Maxine Dorelle, soprano, recently returned to the United States after a three months' tour of South Africa. . . . Martin G. Dumlér, president of the Bruckner Society of America, has received a diploma and honorary membership in the International Bruckner Society of Vienna. . . . J. Herbert Swanson, bass, head of the Michigan State College voice department, sang Mahler's Lieder eines fahrenden Gesellen at his recital in Detroit recently. . . . Erno Balogh gave the first performance of Burrill Phillips' Piano Concerto with the Peoria Symphony on April 17. Mr. Balogh's Divertimento was performed recently by the Baltimore Symphony under Reginald Stewart. . . . Leslie Hodge, conductor of the Orquesta de Sinfonica, in Guadalajara, Mexico, will be guest leader of the North Carolina Symphony at Chapel Hill, in April. . . . Maria Stösser, pianist, will tour Mexico in May. . . . Recent additions to musical families include the daughter, Diane Sue, born to Mrs. Sascha Gorodnitzki on Feb. 25, and the son, Robert Emerson, born to Mary Henderson (Mrs. Emerson Buckley) on March 26, both in New York.

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MUSICAL AMERICA

(Founded 1896)

JOHN F. MAJESKI, Publisher

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Circulation Manager: JOSEPH MORTON

Executive and Editorial Offices: 1401 Steinway Building,
113 West 57th Street, New York 19, N. Y.

Telephone: Circle 7-0520 Cable Address: MUAMER

Subscription Rates: United States and Possessions, \$4 a
year; Canada, \$4.50; Foreign, \$5. Single copies, 30 cents.

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The contents of MUSICAL AMERICA are indexed in the
Readers' Guide to Periodical Literature.

Silver Anniversary of the Curtis Institute

SO important have been the contributions of the Curtis Institute of Music to the musical life of the nation that it comes as something of a shock to realize that it is only a quarter of a century old. Its graduates are so vital in musical affairs today and its influence is so widespread that everyone automatically thinks of it as a long-established, almost a venerable, institution. Yet it was as recently as April 18, 1924, that the charter of the Curtis Institute was signed, in Philadelphia, with Mary Curtis Zimbalist (then Mary Curtis Bok) as founder. Mrs. Zimbalist has spared neither pains nor generous financial assistance to realize the original aims of the school—to hand down through contemporary masters the great traditions of the past, and to teach students to build on this heritage.

By providing the best available teaching for talented students, on a scholarship basis without tuition fees, by producing important classical and contemporary works, and by seeking to raise standards of training and musical taste, the Institute has won a place in the first rank of educational institutions, not only in the United States but in the musical world at large. Its library of 30,000 volumes now contains many rare manuscripts and first editions, as well as the famous Burrell collection of material relating to the life and works of Richard Wagner, given to the Institute in 1944 by Mrs. Zimbalist.

The orchestra and opera departments of the Curtis Institute have brought many important new works to the attention of the public. The Curtis Orchestra was conducted by Leopold Stokowski during its first three years. Subsequent conductors were Artur Rodzinski, Emil Mlynarski, Fritz Reiner, and Alexander Hilsberg. For twelve years, the Curtis Orchestra broadcast a series of programs over a coast-to-coast network. Discontinued in 1941, because of war emergencies, the orchestra was reorganized in October, 1947, under Mr. Hilsberg.

Members of the original faculty still teach-

ing at the Curtis Institute are Isabelle Vengerova, Carlos Salzedo, Marcel Tabuteau, and William Kincaid. Among the other celebrated musicians who taught there were Carl Flesch and Leopold Auer, in violin; Josef Hofmann, who was at one time also director of the Institute, and Moriz Rosenthal, in piano; Marcella Sembrich, Emilio de Gogorza, Queena Mario, and Elisabeth Schumann, in voice; Felix Salmond and Emanuel Feuermann, who were followed by Gregor Piatigorsky, in cello; and Rosario Scalero, who was succeeded in 1946 by his pupil, Gian-Carlo Menotti, in composition. Efreim Zimbalist, the present director of the Institute, joined the faculty in 1928.

TO illustrate the prominence of Curtis graduates in all walks of musical life one needs only to cite a few names. Among composers there are Mr. Menotti (whose opera, *Amelia Goes to the Ball*, was produced while he was a student at the Institute), Samuel Barber, Marc Blitzstein, Lukas Foss, Vincent Persichetti and Leonard Bernstein. Prominent young conductors among Curtis alumni are Walter Hendl, newly appointed leader of the Dallas Symphony; Saul Caston, conductor of the Denver Symphony; Howard Mitchell, new conductor of the National Symphony; and Mr. Bernstein. The Metropolitan Opera roster contains such former Curtis students as Rose Bampton, Frank Guarrera, and Anthony Marlowe. Other Curtis students who have sung at the Metropolitan and in other companies are Florence Kirk, Natalie Bodanya, Helen Jepson, Pierrette Alarie, Mario Berini, Irra Petina, Muriel Smith, Josephine Antoine, William Horne, Wilbur Evans, Conrad Thibault, and David Lloyd.

An especially important contribution of the Curtis Institute has been its expert training of orchestral players. Among them are four first cellists—Leonard Rose, of the New York Philharmonic-Symphony; Paul Olefsky, of the Philadelphia Orchestra; Frank Miller, of the NBC Symphony; and Samuel Mayes, of the Boston Symphony. Equally distinguished have been the Curtis graduates in the brass, wind and other orchestral departments.

In celebrating its first quarter century, the Curtis Institute has good reason to be proud of its accomplishments. It has had the inestimable advantage of disinterested financial assistance on an extensive scale; but it has used that assistance wisely and well, and has worked for the good of future musical generations.

Juri Jelagin Writes A Letter to Shostakovich

AN OPEN letter to Dimitri Shostakovich, written by Juri Jelagin, assistant concertmaster of the Houston Symphony, and submitted for publication by Alexander Kerensky, appeared in the New York *Herald Tribune* on March 27, the day on which Mr. Shostakovich spoke at the Fine Arts Panel of the Cultural and Scientific Conference for World Peace. Because of the topical interest of Mr. Jelagin's letter, we have asked the *Herald Tribune* for permission to reprint the major portion of it:

DEAR SHOSTAKOVICH:

You have come to a country which is extraordinarily appreciative of your great talent and where your name is well known as that of one of the greatest contemporary composers.

In me personally your name has also stirred a sense of pride and deep respect for you as

a true representative of our native Russian culture—one of the newest and most brilliant cultures in the world. At the same time I am aware of a profound feeling of concern for the fate of Russian music and for your fate as one of the best Russian composers.

I think back to Dec. 21, 1937, to the first performance of your Fifth Symphony, in Leningrad. When the Leningrad Philharmonic Orchestra, conducted by Eugene Mravinski, finished playing, the audience broke into an unheard-of storm of applause. The public stood and cheered. You came to the podium an endless number of times. Yet this ovation, Dimitri Shostakovich, was not given only to your fine symphony. It was more than that and everyone knew it. The representatives of Russian intellectual life, gathered there in that hall, were expressing their great sympathy for you and at the same time a sharp censure of the Soviet government because of its campaign unleashed against you on a signal from the Kremlin in April, 1936, when *Pravda* published articles entitled *Muddles Instead of Music*.

I well recall a supper party which followed the premiere of your Fifth Symphony where one of the greatest Soviet actors (for reasons with which you are familiar I cannot mention his name nor that of the restaurant where the party took place) raised his glass and proposed the toast: "There are great artists whose creative path is strewn with roses, who move easily and freely forward to success and fame. But there are others whose way is hard and thorny. Nevertheless they press on to the shining heights of true and great art. I call upon you to drink to Dimitri Shostakovich!" As the guests raised their glasses with much enthusiasm another distinguished actor added: "And I propose a toast to another great Soviet artist—Vsevolod Meyerhold!" In those days your name ranked with his as the symbol of light versus darkness. You two were the standard bearers of our culture against those who were striving to overthrow and debase it.

Then after the war there began a fresh era of greater, more ruthless pressures on cultural life in the Soviet Union. In February, 1948, civilized people all over the world were shocked by a happening unknown before in history. Much has been written about the promulgation of the Central Committee of the Communist party, so I shall not go into it. Suffice it to say that in that decree a group of ignorant, ruthless people, aided by some dishonest musical climbers, undertook to give exact instructions to Russia's best composers, telling them what to write, what not to write and even how to write music!

The Kremlin exercised "influence" on you more than on other composers, probably because you were the most famous, one of the most gifted and especially one of the youngest of those "disgraced." The pressure put on the others was weaker, especially on the "elders," Prokofiev and Miaslovsky, who were able to retain a degree of self-respect and were not obliged to recant their pseudo-crimes. Your "errors" you admitted, and you were praised for it. Now you have come here as a member of the Soviet delegation to the Communist congress of "science and culture" and you will be obliged once more to condone lies and condemn the truth.

I am proud of the fact that I, a former Soviet musician, now play in one of the first-class orchestras of this splendid country. I am beyond measure happy that for the first time in my life, although I have a long experience in music behind me, I can listen to the fine works of Richard Strauss, Sibelius, Mahler, Bruckner and many other composers whose works are banned in the Soviet Union.

Dimitri Shostakovich, you are one of the most talented composers of our times. What a great thing it would be for world culture if you were given full freedom to create, if you could find the way to tear yourself loose from the satanic clutches in which your great gift will soon be strangled (and I say this with full awareness of my words). Much has been given you and therefore much is expected of you by history and by us human beings.

JURI JELAGIN

MUSICAL AMERICANA

What They Read 20 Years Ago

MUSICAL AMERICA for April, 1929

A DOUBLE anniversary will be celebrated by Sir Thomas Beecham on April 29. It will be his seventieth birthday and also his fiftieth anniversary as a conductor. England will mark the occasion with a special festival of concerts over the BBC and with the Royal Philharmonic Orchestra. . . . Just back from a series of European appearances, Artur Rodzinski was forced by illness to cancel his engagement to open the Rio de Janeiro orchestral season. Mr. Rodzinski plans to include several novelties in the repertoire if he recovers in time to make his visit, which was scheduled to extend through May. . . . Jennie Tourel will sing several performances of Carmen at the Holland Festival in June, and will perform Paul Hindemith's revised version of Das Marienleben in Amsterdam on June 27, if her concert schedule permits it. . . . Giovanni Martinelli and June Kelly will appear in a revival of Umberto Giordano's Fedora, to be given by the Philadelphia La Scala Opera Company in Philadelphia on May 12. . . . Marian Anderson will embark on her first European tour since 1938, after her recital in Carnegie Hall in New York on April 24. She will appear in Paris on May 5, and then tour the Scandinavian countries. After recitals in Zürich, Geneva, Brussels, Vienna and Amsterdam, Miss Anderson will go to London for several concerts. She will not return to the United States until January, 1950.

After a tour of 45 concerts in the United States in less than five months, Clifford Curzon sailed for his native England on March 18. He will make extensive appearances in England, France and Belgium, and will be heard with his wife, Lucille Wallace, harpsichordist, in a performance of Carl Philipp Emanuel Bach's Concerto for Piano and Harpsichord, with the Boyd Neal Orchestra, under Nadia Boulanger. The Curzons will reopen their summer villa at Attersee, in the Salzkammergut, near Salzburg, and will also spend a part of their summer vacation at their old farmhouse in Cumberland, near the English Lake Country. In November they will return to the United States. . . . Among the artists at the Goethe Festival to be held in Aspen, Colo., in June and July, will be Herta Glaz, Metropolitan Opera contralto. Miss Glaz will give four recitals of songs set to poems by Goethe, including Kennst du das Land, in versions by Beethoven, Schubert, and Wolf, besides the aria from Thomas' Mignon. She will also be soloist with the Minneapolis Symphony under Dimitri Mitropoulos. . . . Lily Pons and André Kostelanetz returned from a tour of the Hawaiian Islands and the West Coast on March 27. Mr. Kostelanetz has concert engagements this summer in France, Switzerland and England.

Gregor Piatigorsky will celebrate his twentieth anniversary as a concert artist in the United States by taking a year off. The cellist, who first came to this country in 1929, will make his final appearances before his vacation year at Ravinia Park in Chicago, in August, with Jascha Heifetz and Artur Schnabel in programs of piano trios, sonatas, and solos. . . . Mona Paulee, mezzo-soprano, and her husband, Dean Holt, who is also her accompanist and the pilot of their private plane, recently completed two years of air travel without missing a single concert engagement. Giving between fifty and sixty concerts, they fly more than 300 hours a year. . . . Yehudi Menuhin and his wife were received in a special audience by Pope Pius XII on March 24. Mr. Menuhin said afterwards that the Pope had told him that he had studied the violin for five years in his youth. . . . Iva Kittell, dance satirist, recently completed her season of 76 concerts. During the summer she will work on several new dances, one of them with music by Richard Korn. . . . Frances Magnes, violinist, recently completed a tour of Israel, during which she gave eighteen concerts with orchestra. She will appear in Paris and London before returning to the United States for summer festival engagements.

Marko Rothmuller, baritone of the New York City Opera, will appear in seven performances of Mozart's Così Fan Tutte with the Glyndebourne Opera Company at the Edinburgh Festival in August and September. Mr. Rothmuller recently returned from appearances with the Covent Garden Opera in London. . . . The New York College of Music awarded the honorary degree of doctor of music to Jan Peerce, Metro-



Edward Johnson and Maria Mueller in the American premiere of Pizzetti's *Fra Gherardo*

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RECITALS

(Continued from page 12)

Elégie; Hindemith's Capriccio, Op. 8; Villa-Lobos' O Canto do Cysne Negro; and Piatti's Tarantella. The Hindemith piece demonstrated the cellist's swiftness of fingers and deftness of bowing, and the Piatti Tarantella was tossed off in elegant fashion. N. P.

Zino Francescatti, Violinist Carnegie Hall, March 10

Zino Francescatti is, these days, magnificently at the height of his powers. The recital in question was the finest, most stirring, most vital, and from every standpoint most rewarding that this listener has ever heard from him. His splendid talents, technical, emotional, and intellectual, are in that state of balance which great artists attain in mid-career, when their powers are on the verge of full flower and where the advantages of a rich maturity are still quickened by the flush and animating impulse of youth. If there has been nobler violin playing hereabouts this season, this listener has difficulty in recalling it.

Mr. Francescatti, with the collaboration of Artur Balsam—never a finer pianist than when associated with an artist of this stripe—began a program that offered something for all tastes with a performance of Brahms' D minor Sonata, big, dramatic and energized as one has not heard it in many moons. It was ensemble playing of the highest type, perfectly co-ordinated in every detail, wonderfully alive—an ideal mating of two remarkable artistic individualities realizing a lofty musical conception. On the heels of the Brahms, the violinist furnished a presentation of Bach's unaccompanied C major Sonata, in which his monumental playing of the great fugue would have made history, even if he had not undertaken the subsequent Largo and Allegro assai, as well.

Mr. Francescatti joined forces with Robert Casadesus in the first public hearings in New York of the French pianist's A major Sonata for Piano and Violin. This four movement work, composed in 1942, had been done here at a private benefit concert several years ago. Mr. Casadesus, with good reason, dedicated it to his fellow artist. The composition is fascinating, though neither long nor deep. Perhaps it is inevitable that the piano part should be more elaborate than the share of

the violin. If not to the last degree original (though its sources are not exactly obvious) it is bright, spirited, witty, capricious, with only the Adagio sounding a rather deeper mood. The remaining movements, full of sharp accents and shifted rhythms, are incessantly animated and produce the general effect of a perpetual motion piece. It was played for all it was worth, and Mr. Casadesus had cause to be wreathed in smiles at the close. The audience jubilantly acclaimed the work and the artists for well over five minutes.

The stunt pieces were reserved for the end, when Mr. Francescatti provided coruscating, yet wholly tasteful, renderings of Wieniawski's Airs Russes and his own revision of Paganini's I Palpiti, and then extended the evening with a quantity of encores.

H. F. P.

Vasa Prihoda, Violinist Town Hall, March 10

Mr. Prihoda, who had not been heard here in close to twenty years, returned to these shores as he left them, a spectacular technician. The chief impression one carried away from his recital was of a sensational performance of an Adagio and a Sonatina by Paganini, and, particularly, of his own arrangement of the great Devil Fiddler's variations on Nel cor piu non mi sento, which set the audience wild. The violinist exhibited in dazzling succession practically all the acrobatic tricks of the trade—simultaneously bowed and plucked passages, harmonics, double harmonics, the most intricate double stops, trills and scales of all kinds, flying pizzicati, and other flashing pyrotechnics. It was magnificent, no doubt, but not entirely musical, for the Czech visitor's tone could not be described as wholly beautiful or his pitch as faultless.

Apart from these technical bewilderments, Mr. Prihoda offered a long and exacting program, only partly satisfying from an interpretative and executive standpoint. He began with Dvorak's pleasantly tuneful Sonatine in G, Op. 100, and followed this with Richard Strauss' early Sonata in E flat for Violin and Piano, and the Adagio and Fugue from the Bach's unaccompanied Sonata in C. In these, the artist's playing was extremely variable; some of the lyric pages of the Dvorak and Strauss works disclosed a smoothly singing and delicately colored tone, but he detracted from these more engaging effects by recourse to a slow, heavy vibrato and a sugared sentimentality.



Graphic House

Zino Francescatti and Robert Casadesus rehearse Mr. Casadesus' new Sonata in preparation for its premiere.

Flaws of intonation and erratic rhythms did not help the prodigious unaccompanied fugue, in which the whole conception was greatly over-romanticized and alien to the nature of the music.

Herbert Mayer at the piano supported the violinist in capable fashion.

H. F. P.

Fania Chapiro, Pianist Town Hall, March 12, 3:00 (Debut)

This twenty-year-old Dutch pianist made a promising American debut in an ambitious program that read like a bird's-eye view of the piano repertory. Miss Chapiro showed herself musically responsible to every item on her schedule, which comprised the Bach-Liszt Prelude and Fugue in A minor; Beethoven's Sonata in E flat, Op. 27, No. 1; Brahms' Variations and Fugue on a Theme by Handel; Debussy's Suite Bergamasque; a Prokofiev prelude and his Suggestion Diabolique; and a nocturne, three preludes, and a scherzo by Chopin. Hand in hand with sensitive musicianship went an excellent technique and a pleasant tone.

There, was, however, one major limitation to Miss Chapiro's playing, a lack of power that prevented her from achieving marked dynamic contrasts. Nevertheless, it should be said to the pianist's credit that she never forced her tone, contenting herself with the not inconsiderable range of color she was able to control. Within these specifications, the Brahms, in particular, emerged with quite impressive effect. Similarly affecting was the Beethoven sonata, whose shifting moods she handled with spontaneous imagination. She played Prokofiev's Suggestion Diabolique with striking abandon, and she dealt creditably with the Bach-Liszt, Debussy, and Chopin pieces. In view of her overall achievement, some deficiencies, chiefly with regard to the absence of subtle distinctions of mood between some of Brahms variations and the undue haste in the first movement of the Beethoven Sonata, seemed less significant than they might have in an artist of less impressive talents.

A. B.

Solomon, Pianist Carnegie Hall, March 12, 3:00

The eminent English pianist Solomon had given a recital (his first in this country in ten years) on Feb. 12, before a small but wildly enthusiastic audience. Word had obviously spread about his artistry, for the audience at this second recital was not only enthusiastic but large in numbers. Mr. Solomon played Haydn's Sonata in D major; Brahms' Rhapsody, Op. 79, No. 2, G minor, and Intermezzo, Op. 117, No. 2, B flat minor; Beetho-

ven's Appassionata Sonata; Chopin's Impromptu, Op. 36, F sharp; Valse, Op. 42, A flat; Ballade, Op. 47, A flat; Berceuse, Op. 57; and Sonata, Op. 58, B minor.

Once again he proved himself a master interpreter and a prodigious technician. The Haydn was delectably phrased and colored; the Brahms pieces were played in introspective and imaginative style; and the Beethoven sonata had an orchestral range of sonority without ever violating the natural limitations of the piano. Quite as potent were Mr. Solomon's conceptions of the Chopin pieces. The shimmering pianissimos of the Berceuse were as remarkable as the torrential power of the last movement of the sonata. More beautiful playing than this is not to be encountered in our concert halls today.

R. S.

Philadelphia Choral Ensemble Times Hall, March 12

The Philadelphia Choral Ensemble, James Fleetwood, director, presented a program that ranged from early music by Byrd, Marenzio, and Schütz, among others, to first New York performances of Ernst Bacon's unpretentious and pleasant Seven Canons, in folksy vein; and Vincent Persichetti's Sam Was a Man, for men's voices. A Brahms group, Samuel Barber's Reincarnations, and Aaron Copland's Las Agachadas completed the purely choral list. The high point of the evening was a work scored for instruments and women's voices—Heitor Villa-Lobos' Quatuor, which discovers clever effects from the unusual combination of harp (Cynthia Otis); celesta (Luca Del Negro); flute (John Hoover); saxophone (William Eisenhauer); and voices, used, without words, as another instrument. Though the performers were all highly capable, Miss Otis' work was outstanding. Mr. Del Negro also served as piano accompanist.

A. B.

Artur Rubinstein, Pianist Carnegie Hall, March 13

In his second recital of the season, again given before a capacity audience, Artur Rubinstein played a program that listed the Bach-D'Albert Toccata in F major; Beethoven's Sonata in E flat major, Op. 31, No. 3; and works by Brahms, Debussy, and Chopin.

N. P.

Harvey Siegel, Pianist Town Hall, March 13, 3:00

Mr. Siegel displayed conscientious musicianship, technical fluency, and musical tone through his recital; but the second half of the program brought greater delight than the first. For here the pianist abandoned himself to the music with a complete spontaneity that had previously been missing, and touched with sparkle and verve such items as Beethoven's Six Bagatelles, Op. 33; Arthur Berger's Fantasy (first New York performance), Mendelssohn's Rondo Capriccioso, and Two Songs, recently published, by the same composer—Im Kahn (Arr. Walker), and a Song Without Words, both of which were heard for the first time in New York.

Although Mr. Siegel did not yield himself freely to the music of the first half, which contained Bach's Partita No. 2, in C minor; Mozart's Fantasy in C minor, K. 396; and Schumann's Sonata in G minor, Op. 22, these works showed a sense of outline, matched with admirable detail. The pianist's flexible touch was capable of a wide dynamic range from delicate pianissimos to unpercussive fortissimos. If the six sections of the partita were a bit too much of the same cut, the recitalist's rhythmic precision had a consistently vitalizing influence. In the sonata, the poetry of the slow movement extenuated for

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ORCHESTRAS

(Continued from page 12)

rived primarily from a swiftly up-sweeping two-octave arpeggio, establishes a mood of heroic agitation, which is counterbalanced by the truly affecting introspection of the Adagio, one of the movements that must surely allow Bruckner to lay claim to permanent greatness. The vivacious Scherzo that follows seems to demand resolution in an eloquent peroration. But the composer's inspiration deserted him, providing him with nothing more than a dotted figure of routine energy and a subsequent lyric theme of innocuous character; the sonorous final fanfare does not make up for the earlier lack of substance.

The orchestra played the entire symphony memorably, sharing Mr. Ormandy's dedicated spirit. In the first movement, the conductor handled with skill the shifts in tempo and dynamics and the transitions from one section to another. The slow movement was played with superb beauty of tone and inflection; the only source of regret was Mr. Ormandy's decision to cut out a few pages—an alteration that made the climax arrive before there had been enough psychological preparation. The Scherzo was crisp and vital. The Finale was perhaps a little fast, but Mr. Ormandy could hardly be blamed for trying to bolster up a movement he must have known to be ineffectual.

Seymour Lipkin, the winner of the Rachmaninoff Fund award, brought substantial musicianship and technical brilliance to the Paganini Rhapsody, and maintained a splendid rapport with Mr. Ormandy, who provided an accompaniment of exemplary balance and clarity. The program opened with Harl McDonald's transcription of a Bach chorale-prelude, attractive in its modest refusal to attempt to do too much for Bach, and exquisitely set forth by the orchestra. C. S.

**Koussevitzky Presents
Vaughan Williams Symphony**

Boston Symphony. Serge Koussevitzky, conductor. Carnegie Hall, March 16:

Concerto, D major, C. P. E. Bach
(Arranged by Maximilian Steinberg)
Symphony No. 6, Vaughan Williams
Symphony No. 4, F minor, Tchaikovsky

In this concert, Mr. Koussevitzky gave his New York audience its first opportunity to hear his interpretation of Vaughan Williams' Sixth Symphony, which he had conducted for the first time in the United States in a program of the Berkshire Festival, on Aug. 7, 1948. The symphony was not new to New York, for Leopold Stokowski had presented it in the Philharmonic-Symphony concerts of Jan. 27 and 28.

Since the Tanglewood premiere, Mr. Koussevitzky has had time to consider the work further, and to conduct it several more times. In consequence, this performance was markedly superior to the earlier one. The first movement sounded less uncouth, for the orchestra had absorbed and understood its characteristic polyharmonies and was able to set them forth with better tonal texture and balance. The slow movement, which originally had been taken at an inordinately languorous pace despite its marking of Moderato, now moved more fluently and averted the pseudo-Mahler mood of deep introspection that seemed to falsify its artless character last summer. The Scherzo was clean and bright, but less empty virtuosic than before. Even last summer, the quiet, elegiac finale had been played with the utmost beauty; the fact that it was, if anything, still more moving on this occasion may have been the result of an imperceptibly faster tempo that kept the music more completely alive, cutting down its ex-

panse of pianissimo from twelve to eleven minutes.

The work itself is notable chiefly for this memorable final movement, so devoid of rhetoric and empty argument, and so confident and unostentatious a summary of a lifetime of musical experience and thought. I still found the three other movements on the whole laborious in material and disconnected in the way they are assembled, though unfailingly high-minded in artistic motivation.

The familiar Steinberg transcription of the C. P. E. Bach Concerto in D major found the Boston strings in their usual radiant condition. Tchaikovsky's Fourth Symphony, for all the flash and precision of the playing, sounded so identically like a dozen other performances by the same orchestra and conductor that it might as well have been a phonograph record. C. S.

**Koussevitzky Offers
Brahms' First Symphony**

Boston Symphony. Serge Koussevitzky, conductor. Carnegie Hall, March 19, 2:30:

Suite, F major, Roussel
Two Gymnopédies, Satie
(Orchestrated by Debussy)
La Mer, Debussy
Symphony No. 1, C major, Brahms

Instead of beginning, as originally announced, with Brahms' Tragic Overture, Mr. Koussevitzky opened his program with Roussel's Suite in F major, Op. 33, which consists of a Prelude, Sarabande, and Gigue. Perhaps this was for the best, as the audience had its fill of Brahms at the other end of the afternoon, with the conductor's occasionally mannered but oftener pedestrian reading of the First Symphony, which at least brought the concert to a sonorous and rousing close, amid noisy and prolonged handclappings. For the earlier part of the afternoon's doings there had been noticeably less excitement. In the main, the function had been singularly wearisome.

The Roussel Suite is not precisely dull, but apart from bright orchestration and the bite of an engagingly dissonant texture, it offers hardly more than bustling vacuity. It goes its way fluently and easily, and is quickly forgotten. Satie's two Gymnopédies, which Debussy provided with a sensitive and delicate orchestral investiture, is hardly more than salon music, with one piece almost indistinguishable from the other. They should not have been sandwiched between Roussel's highly seasoned sonorities and La Mer, which between them came close to obliterating Satie's fragile fancies.

Debussy's now luminous, now savage symphonic sketches are usually a fine vehicle for Mr. Koussevitzky. This time, however, the Boston conductor's rendering was astonishingly unexciting, and had little of its tumultuous thrill until he reached the grandiose closing bars. The tamedness of the performance was reflected in the placid reaction of the audience to the Debussy work. H. F. P.

**Walter Completes Set
Of Leonore Overtures**

New York Philharmonic-Symphony Society. Bruno Walter conducting. Carnegie Hall, March 20, 2:45:

BEETHOVEN CYCLE—IV

Overture, Leonore, No. 1; Symphony No. 4, B flat major; Symphony No. 7, A major

To fit the strait jacket of the Sunday afternoon broadcasting schedule, Bruno Walter eliminated the Triple Concerto from the program, and replaced it with the first of the Leonore overtures, the other two of which he had presented earlier in his Beethoven cycle. As in the case of the Triple Concerto, Mr. Walter's revivifying influence rendered unjust the belittling remarks that are often

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RECITALS

(Continued from page 16)

his somewhat inhibited approach to the others.

Mr. Berger's Fantasy, composed in 1941 and recently revised, suggests two fairly characteristic moods of the modern dance—the one, solemn and processional-like, alternating with the other, frenetic, and energized by spasmodic rhythmic pulsation. A. B.

Anis Fuleihan, Pianist Carnegie Hall, March 13, 5:30

Mr. Fuleihan is an intelligent and sensitive musician, with a piano technique that is adequate without being sensational or particularly noteworthy in its own right. Since he is a composer, he plays piano music for its structural as well as psychological values. Consequently, his interpretations often have an intrinsic interest greater than that of more polished but less penetrating performances. His program at this recital included Mozart's Sonata in E flat, K. 282; his own transcription of Bach's Organ Prelude and Fugue in E minor; Beethoven's Sonata in D, Op. 10, No. 3; his own Madrigal, Canon, Invention, Five-Eight, Plaintive Waltz, and Scherzino, from Fifteen Short Pieces for the Piano; and Schumann's Carnival.

He played the Mozart sonata a little too sentimentally, but with delicate



Jennie Tourel Anis Fuleihan

touch and a keen sense of its harmonic nuances. His Bach transcription was excellent. It was modelled after the Busoni transcriptions, with clever imitations of organ couplings and registrations, yet never un pianistic or overlaid. Mr. Fuleihan captured the dramatic force of the climax of the slow movement of the Beethoven sonata and brought out the capricious changes of mood in the finale adroitly. At times, he tended to play especially difficult passages faster than the surrounding passages, but his general choice of tempos was admirable. He has written much more persuasive piano music than the rather pointless and artificial little works that he offered at this recital, but they were brilliantly tossed off in performance. One would gladly have heard more Fuleihan, instead of Schumann's much-belabored Carnival. R. S.

Jennie Tourel, Mezzo-Soprano Town Hall, March 13

Notable features of Miss Tourel's extraordinary program were the premieres of Two Lullabies, by Benjamin Britten, and of a new song by Leonard Bernstein. There were also three of Chopin's Polish songs, beautifully sung in the original language, with Chopinesque accompaniments by George Reeves. Miss Tourel performed The Maiden's Wish, Melancholy, and My Beloved so eloquently that one could only wish that she had had time to sing all seventeen of the Chopin songs. They have been dismissed by commentators as negligible; actually, they are very lovely music, and well worth a place in the current repertoire.

Mr. Britten's songs were Sephesia's Lullaby, a setting of verses by Robert Greene; and A Charm, a setting of Thomas Randolph. They are part of a cycle of Five Lullabies, performed in London only a month ago, Miss Tourel introduced the two songs to the United States. The first has a Warlockian flavor, with a tragic prelude and postlude on the motive, "When thou art old there's grief enough for thee," and lightning refrains, done in parlando style. The second is delightfully ironic, both verbally and musically, with its vision of "the horrid hags of Tartary" and its incongruous admonition, "and therefore sleep thou peacefully." They reveal the tart, unmistakable harmonic flavor that is so strong in Peter Grimes, the same tendency to weave the vocal line outside of the key of the accompaniment, and a masterly sense of emotional emphasis. Miss Tourel sang them superbly.

Mr. Bernstein's song, Extinguish My Eyes, is from a cycle of three love songs set to translated texts by Rainer Maria Rilke. It was finished as recently as Feb. 2, 1949, and is dedicated to Miss Tourel. Neither the musical texture of the work nor its verse were attractive at first hearing. In the first place, Rilke defies translation as stoutly as Verlaine, and the English text was tame and colorless; in the second, Mr. Bernstein has written a rather lush and romantic vocal line but a confusingly vague and highly dissonant accompaniment. Everything that could be done for the music was accomplished by Miss Tourel.

The evening opened with Rossini's

La Regatta Veneziana, three songs written in 1835. In these, her voice lacked the warmth and volume it acquired later in the program, and there were signs of effort in her production. Three Mozart masterpieces followed — Abendempfindung, Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte, and Sei du mein Trost. Here again, one missed at times the vocal color and ease that one has come to expect from Miss Tourel; but the soaring phrase that begins "Sei du mein Trost" could not have been more exquisitely shaped, and she interpreted the song of the betrayed Luise with stirring dramatic intensity.

Of the French songs that followed, perhaps the most persuasively sung were Debussy's Recueillement; and Hahn's A Chloris, Quand je fus pris au Pavillon (which she had to repeat), and L'Incrédule. Among the encores were Hahn's Si mes vers avaient des ailes, unforgettably sung, and Una voce poco fa, from Rossini's Barber of Seville, performed with stirring bravura and impeccable detail. R. S.

Lazare Saminsky Concert Times Hall, March 13

This evening was devoted to compositions and adaptations by Lazare Saminsky, for twenty-five years the director of music at Tempel Emanuel. Included were first performances of To Zion, a brief choral fanfare; Shenandoah, a short set of variations for piano; From East to West, freely rhapsodic settings for violin and piano of folksongs (most of them ancient) from three continents; and the finale, the emperor's death-scene, from the 1938 opera, Julian, The Apostate Emperor. The printed program listed second performances of Eon Hours, a concerto for four voices, piano, viola, clarinet, and percussion, Op. 44; and a Sonnet of Petrarch, for three voices, violin, viola, piano. The Tale of Roland, based on texts and chants of the eleventh century, for baritone with piano accompaniment; and items for chorus and for piano solo completed the schedule.

Mr. Saminsky's experienced craftsmanship and keen ear for unacknowledged sonorities were evident in all these works, but, in general, the small ensembles were most successful, producing some striking effects. In this regard, Eon Hours was especially impressive. Mr. Saminsky directed the Emanuel-el Choir with security, and the evening's competent soloists were Jennifer Gandar, pianist; Esther Glazer, violinist; and Joseph Frederic and William Maun, baritones. Robert Baker was the piano accompanist. A. B.

John Harms Chorus Town Hall, March 14

The John Harms Chorus, now in its ninth season, presented Bach's St. Matthew Passion, cut to some two hours or less, and with the orchestra part arranged for organ (Walter Wild), with occasional obligatos for oboe (Lois Wann) and violin (Louise Driggs). John Harms conducted, and the vocal soloists were Iona Harms, soprano; Ruth Brall, contralto; William McGrath, tenor; Leland Goodell, baritone; and Donald Wheatcraft, bass. In the opening section, the chorus was augmented by the Buckley School Glee Club and the Boy Chorists of St. Paul's Church, Englewood, N. J. A sympathetic audience of medium size listened respectfully and joined, standing, in the chorale, O Sacred Head Surrounded. A. B.

Lola Corini, Pianist Times Hall, March 15

Lola Corini, who appeared two years ago, when she was sixteen, at a Philharmonic-Symphony children's concert, made her recital debut in a program that disclosed many engag-

ing qualities and, at the same time, revealed her immaturity. Her technique is above average in strength and fleetness, and her approach to her work is winningly musical and candid. Bach's C minor Partita and Beethoven's Sonata in C major, Op. 2, No. 3, were presented with grace and clarity, but Brahms' Intermezzo, Op. 119, suffered from the young pianist's inability to sustain a less formally developed emotional pattern. Miss Corini's technical fluency again stood her in good stead in more active sections of Rachmaninoff's Variations on a Theme of Corelli, Op. 42, and she gave the whole work considerable vitality. J. H., Jr.

Margaret Halstead, Soprano Town Hall, March 15

From her singing at this recital—her first hereabouts in over ten years—there was reason to believe that Miss Halstead had not yet fully recovered from the indisposition that caused her to postpone the program several weeks earlier. It was definitely inferior to the things she did when the present reviewer heard her as Venus, in Tannhäuser, at the Berlin Staatsoper back in the early 1930s. The soprano's voice, however, is still a large, dramatic organ, much better suited to operatic effects than to the refinements and subtleties of song delivery.

Her program contained three Schubert lieder, including Dem Unendlichen and Gruppe aus dem Tartarus; Olivier Messiaen's La Maison, Paysage, and Epouvante; Elektra's recognition of Orestes, from Strauss' opera; Duparc's Invitation au Voyage, and Extase; Villa-Lobos' Oxcart Driver's Song; and lyrics by Celius Dougherty, Griffes, and Quilter. These she projected for the greater part in loud tones of uncertain pitch, and with an attack marked by much scooping. Of varied color or expressive modulations Miss Halstead's singing exhibited little. Karl Kritz was her efficient accompanist. H. F. P.

Ditson Chamber Music Concert McMillin Theater, March 15

Sponsored by the Alice M. Ditson Fund of Columbia University, this program of contemporary chamber music contained Wallingford Riegger's String Quartet No. 2; the Andante from Ruth Crawford's String Quartet; Lou Harrison's Suite for Strings, No. 2, in its first performance; and Alan Hovhaness' Lousdzak (Coming of Light). The New Music Quartet—Broadus Erle and Julius Kunstler, violinists; Walter Trampler, violist; and Claus Adam, cellist—gave excellent performances of the quartet pieces. Maro Ajemian, pianist, was the admirable soloist in the Hovhaness work, receiving acceptable support from an orchestra from the chamber music class of Greenwich House Music School, conducted by Fritz Rikko, which also played the Harrison suite.

Mr. Riegger's quartet—attonally oriented, but without the systematically schematized elements—was, musically, the most substantial of the offerings. Its four movements are constructed with masterly feeling for idiomatic string writing, and its moods are well

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De Carvalho Leads Cleveland Orchestra

Guest Conductor Replaces
Munch for Two Weeks—Horo-
witz and Tangeman in Recitals

CLEVELAND.—Because of the illness of Charles Munch, scheduled to guest conduct two weeks of Cleveland Orchestra concerts, Eleazar de Carvalho, Brazilian conductor, was chosen as a replacement. Mr. de Carvalho

effectively demonstrated his brilliant technique in four appearances—March 3, 5, 10, and 12—in works by William Schuman, Berlioz, Glazounoff, Rimsky-Korsakoff, Albeniz, and Gomez. Several members of the Cleveland Orchestra were presented as soloists at the Twilight Concert on March 13.

On March 22, the Western Reserve University Choir, conducted by Russell Gee, gave a program which included works by American composers. The Children's Concerts held the previous week brought 20,000 enthusiastic listeners to Severance Hall.

Vladimir Horowitz gave a recital on March 12 for his usual capacity audience. On March 11, the Juilliard String Quartet gave a program of music by Mozart, Beethoven, and Bartók.

A Brahms recital was given on March 9 by Josef Gingold, concertmaster of the Cleveland Orchestra and head of the violin department at the Cleveland Music School, and Leonard Shure, head of the piano department.

Two student opera groups from Hiram College presented Puccini's Gianni Schicchi and Kurt Weill's Down in the Valley. An organ recital by Alexander Schreiner of the Salt Lake City Tabernacle was presented at the First Methodist Church on March 6, and included works by Baker, Fox, and Dupré.

During the month of February, the Cleveland Orchestra played an extra concert, with Salvatore Baccaloni, bass, as soloist. Nell Tangeman, with Robert Cornman at the piano, gave a song recital that included works by Berlioz, Mahler, Stravinsky, and Milhaud.

ELEANOR WINGATE TODD

Civic Opera Ends Fort Worth Season

Bartered Bride Staged as
Final Production—La Bohème
Also Presented

FORT WORTH, TEX.—The Fort Worth Civic Opera Association concluded its season with a lively presentation of Smetana's The Bartered Bride on March 28 and 30. Walter Herbert, general director of the New Orleans Opera, conducted, and Arthur Faguy-Cote trained the chorus. Glynn Ross acted as stage director, and the ballet was under the direction of Leon Varkas, of the Metropolitan Opera ballet. The cast included Lorenzo Alvary, Louis Roney, Henry Zimmerman, Arthur Schoep, Robert Bird, Jeanette Hopkins Wright, Lillian Shelby, and Helen McKnight.

On February 23 and 25, the same company presented Puccini's La Bohème. The cast included Ann Ayars, Lois Hartzell, Ernest Lawrence, Arthur Schoep, William Hargrave, Robert Bird, Lloyd Harris, and Louis Marcella.

The regular opera season was augmented by an excellent presentation of Rossini's The Barber of Seville by the Charles L. Wagner company on March 15. This opera was given as one of the Civic Music Association programs, which also included appearances by Claudio Arrau, pianist, Jan. 26; the Cincinnati Symphony, March 2; and Ricardo Odnoposoff, violinist, April 1.

The Dallas Symphony, with Antal Dorati conducting, gave concerts on Jan. 3, with Menahem Pressler, pianist, as soloist; on March 7, with Jennie Tourel, mezzo-soprano, and on Feb. 14, with Erica Morini, violinist, and with Joseph Hawthorne conducting. Mrs. John F. Lyons is the local manager. She also presented the First Piano Quartet on March 13.

The Pro Arte Quartet presented concerts on Jan. 21 and March 11. Sigmund Romberg and his orchestra appeared under the sponsorship of R. G. McElyea, of Amusement Enterprises, on March 9.

DOROTHY NELL WHALEY

Espinosa Conducts Baltimore Symphony

Colombian Conductor Is Guest
For One Program—Stewart
Conducts Regular Concerts

BALTIMORE.—The second half of the Baltimore Symphony's season got under way on Jan. 5, at the Lyric Theater, with Stravinsky's Fire Bird Suite, Brahms' Second Symphony and Beethoven's Emperor Concerto, with Robert Casadesus, pianist, as soloist. It was a good concert, and Mr. Casadesus was superb in his reading of the concerto.

Ilya Schkolnik, the orchestra's concertmaster, was guest conductor on Jan. 9, offering Sibelius' First Symphony, Two Slavonic Dances by Dvorak, Lehar's Gold and Silver Waltz, and Tchaikovsky's Theme and Variations.

Virgil Fox, organist, was soloist on Jan. 12, playing the Poulenc Concerto in G minor. Mr. Fox made the concerto an exciting event, but one wished for a real organ tone. The amplification of the electronic organ was badly distorted in parts of the house. Mr. Stewart led his men in a spirited performance of three excerpts from the third act of Wagner's Die Meistersinger, Prokofiev's Classical Symphony, and a moving presentation of the Prelude and Liebestod, from Wagner's Tristan und Isolde.

Sunday, Jan. 16, was Opera Night, and the orchestra played selections from Mignon, Faust, Tannhäuser, Carmen, and Cavalleria Rusticana. Helen Alford, Baltimore soprano, was the soloist in Ritorna vincitor, from Verdi's Aida; though she possesses a pleasing voice, she was not at her best in this dramatic aria.

One of the high points of the season was the guest appearance of Guillermo Espinosa, from Colombia. Mr. Stewart appeared last season in Bogotá, and this was gesture in return. Mr. Espinosa chose a program that was refreshingly different from the usual run. It consisted of J. C. Bach's Symphony in D major; Schubert's Tragic Symphony; Three African Dances, by Villa-Lobos; Three Brazilian Dances, by Guarneri; and Batuque, by Fernandez. Mr. Espinosa's conducting proved to be simple and unaffected, but always authoritative, and the arresting performances of the African and Brazilian dances brought down the house.

The National Symphony had Georges Enesco for its guest conductor on Jan. 18. Erica Morini, violinist, was the soloist. The entire concert was one of the greatest beauty. Mr. Enesco led the orchestra in the Mozart G minor Symphony, Wagner's Siegfried Idyll, and Berlioz's Roman Carnival Overture. Miss Morini played Wieniawski's Concerto No. 2, in D minor, with a tone that ravished the ear, and an interpretation that was fiery and dynamic.

Alexander Hilsberg was guest conductor of the Philadelphia Orchestra, and Nathan Milstein violin soloist on Jan. 26. Mr. Hilsberg gave an excellent readings of Mozart's Overture to Don Giovanni and Brahms' Fourth Symphony. GEORGE KENT BELLOWS

Anthony Galla-Rini
Gives New York Recital

Anthony Galla-Rini, concert accordionist, presented the Largo movement from his own Accordion Concerto in G minor, and his own transcriptions for accordion of works by Handel, Grétry, Rameau, Rossini, Rachmaninoff, Chopin, Wagner, Falla, Lecuona, Johann Strauss, and Offenbach in his Town Hall recital on Feb. 13. Although Mr. Galla-Rini has appeared as soloist in his own concerto with the Detroit and Denver Symphonies, this was his New York recital debut. His program, which was warmly received, was played without accompaniment.

Indianapolis Symphony Gives Final Concert

INDIANAPOLIS.—Fabien Sevitzky conducted the final concerts of the season by the Indianapolis Symphony on March 26 and 27, presenting as the principal work Beethoven's Ninth Symphony. The orchestra was assisted by the Indianapolis Symphonic Choir and Naomi Pryor, soprano; Farrell Scott, tenor; Eleanor German, contralto; and Bruce Foote, baritone. Also included in the program was the Overture to Mozart's The Impresario and Anis Fuleihan's Concerto for Piano, Violin, and Orchestra, with the composer at the piano, and Leon Zawisza, concertmaster of the orchestra, playing the violin part. Mr. Fuleihan is serving as professor of music at Indiana University. E. B.

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RECITALS

(Continued from page 18)

contrasted. The violin-viola openwork in the first movement is most striking. Miss Crawford's Andante is also arresting. This movement consists chiefly of crescendos and decrescendos on long-sustained tones, which move chromatically and achieve mysterious and strangely touching effects. Mr. Hovhaness' Louzdzak seems to start nowhere and, after a long time, to end at the same point. However, the melismatic, orientally flavored figurations in between exert a great deal of intermittent fascination. Mr. Harrison's three-movement suite is conceived in fairly consistent contrapuntal terms, but its harmonic elements vacillate uncertainly between dissonant and consonant diatonism.

A. B.



Ben Greenhouse

Robert Shaw goes over the score of Peter Mennin's new symphony, *The Cycle*, with the composer before conducting the first performance of the work

Bach Aria Group Town Hall, March 16

The season's third and final session of the Bach Aria Group, under the direction of William H. Scheide, began with the duet, *Ich fürchte nicht*, from the Cantata No. 66, and further offered airs from the cantatas Nos. 44, 39, 114, 78, 80, 42, and 116; a chorale and recitative from Cantata No. 83; a duet from the secular cantata *Aeolus*; and *Quoniam tu solus*, from the G major Mass. The vocalists were Jean Carlton, soprano; Margaret Tobias, alto; Robert Harmon, tenor; and Norman Farrow, bass-baritone. The principal instrumentalists were Maurice Wilk and George Ockner, violinists; Bernard Greenhouse, cellist; and Robert Bloom and Harry Schulman, oboists. The pianist was Sergius Kagen.

H. F. P.

Nora Drewett, Pianist Geza de Kresz, Violinist Times Hall, March 16

For their first New York recital appearance in some twenty years, this husband-wife team chose a program comprising Biber's *Praeludium* and *Aria con Variazioni*; Mozart's *Sonata in D major*, K. 306; the *Franck Sonata*; Marion Bauer's *Fantasia quasi una Sonata*, Op. 18; Bartók's *First Rhapsody*; and the first performance of Alexandre Tcherepnine's *Mouvement Perpetuel*. That both Miss Drewett and Mr. De Kresz are intelligent and experienced musicians was evident in the musical understanding—both in terms of outlining of form and shaping of detail—that was clearly discernible in all of their admirably felt offerings. Their genuine feeling for the music was never to be doubted, even when certain technical obstructions dimmed the view. In dramatic sections, Miss Drewett was inclined to pound; and in faster passages, Mr. De Kresz's pitch was not absolutely secure. The slow and songful movements found the pair at its best, well balanced as to ensemble and totally successful in projecting the musical message.

A. B.

Collegiate Chorale Carnegie Hall, March 18

The fresh program of the fourth annual sponsors' concert was assembled with a psychological subtlety that enhanced its many other delightful aspects. The Collegiate Chorale, Robert Shaw, conductor, was a pleasure from its modest beginnings with two brief Bach Cantatas—*O Jesu Christ, mein's Lebens Licht*, for chorus and brass, and *Nun ist das Heil, und die Kraft*, for chorus and orchestra—to its highly athletic close with the first performance of Peter Mennin's *Symphony No. 4*, *The*

Cycle. The accent in these works was upon involved counterpoint, including double fugues, with the choral and instrumental forces vying with each other for attention. Both ends of the program closed in towards the bright center, Mozart's *Missa Brevis in D*, K. 194, with works in which the chorus held sway—uncontested, of course, in the unaccompanied *Lamentations of Jeremiah*, by Thomas Tallis, but also in a dominating position in Brahms' *Nänie*, where the orchestra functions mainly as support. The polyphonic element remained, in these two works, but in a less prominent position, with the emphasis shifting to rhythmic intricacies and the unfolding of a tragic but delicate mood. And the centrally placed Mozart Mass, with its small concern for counterpoint, its graceful balance of chorus and orchestra, its disarming rhythms and transparent textures, was brilliantly set in relief.

The distinguished evening marked Mr. Shaw's last appearance with his chorale, and he was in fine fettle for the occasion. Slightly less heavy shades might have benefited the Bach and Brahms works, but this was a relatively minor matter.

In addition to clever manipulation of contrapuntal complexities, Mr. Mennin's new symphony shows a command of choral and orchestral techniques that is quite surprising in a 26-year-old. The free verse (his own) that Mr. Mennin uses for his text leaves something to be desired, both in terms of content—it deals in vague Thomas Wolfesque terms with "tragic destiny" and regeneration—and prosody. But the music moves quickly and with an energetic rhythmic thrust, sustaining the interest throughout, even if it never kindles the imagination by offering really significant melodic ideas.

A. B.

Composers' Forum Columbia University, March 19

Pursuing its useful course through the available supply of American composers, the Composers' Forum, in its sixth session of the year, brought forward items by Robert Starer (an American by adoption) and Remi Gassmann (an American by birth). The program, like its predecessors, was arranged under the direction of Ashley Pettis. At the close of the concert a discussion period ensued, with the two composers endeavoring to answer questions posed by members of the audience, and with Cecil Smith, editor of *MUSICAL AMERICA*, as moderator.

Since neither Mr. Starer nor Mr. Gassmann chose to venture far from paths of orthodoxy, and since the musical portion of the program was rather long, the audience showed little eagerness to identify itself with the composers' problems. Mr. Starer's works, all written since 1947, were a Cantata for soprano, baritone, violin, and harp (performed, in the order of functions just given, by Ruth Biller, David Krupp, Zvi Zveitlin, and Blanche Birdsong); a String Quartet (played by Mr. Zeitlin, Chaim Taub, Sol Greitzer, and George Koutzen); and *Five Miniatures for Brass*. Mr. Gassmann was represented by his *Toccata*, for piano, composed in 1933 (Nicolas Kopeikine, pianist); *Sonata for cello and piano*, written in 1931 (Bernard Greenhouse and the composer); *Serenade*, a 1945 work to a text by Kenton Kilmer (Claramae Turner, contralto, and the composer); *Air and Dance*, from the ballet, *Billy Sunday*, arranged for flute and piano (René Le Roy and the composer); and *Two Whitman Arias* (1947) (Miss Turner and the composer).

C. S.

Lillian Chookasian, Contralto Times Hall, March 20, 3:00

Lillian Chookasian has a voice of ample range and sumptuous quality—

(Continued on page 22)

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ORCHESTRAS

(Continued from page 17)

made about the earliest of the four overtures to *Fidelio*. Even if its materials are not, like those of the second and third Leonore overtures, drawn from crucial scenes in the opera, they are—as Mr. Walter showed us unmistakably—filled with the theatrical impulse, and beautiful in their own right. Though Beethoven never actually used the work as an introduction to his opera, Mr. Walter's strongly characterized treatment of it virtually transplanted us to the opera house.

This very quality, which made the opening theater-piece so effective, detracted from the success of the Fourth Symphony. In seeking to exploit the expressive and psychological content of the symphony, Mr. Walter too

largely neglected to reveal its exquisite shapeliness and proportion. In the slow movement, particularly, he failed to discover the prevailing pulse that would allow both its dramatic dotted figure and its long cantabile melody to be subsumed under one unifying rhythmic conception; moreover, the long and short notes in the dotted figure were given such a variety of values in different contexts (without contributing any special illumination to any of them) that one was tempted to infer that the conductor had never arrived at any substantial conviction about the meaning of this all-important material. It is in eliciting the romantic, personal warmth and the theatrical aspects of Beethoven's music that Mr. Walter is most successful. The absence of an architectonic scheme from his conducting—often equally evident in works by composers other than Beethoven—left so perfectly constructed a symphony as the Fourth hardly more than half realized.

C. S.



Helen Traubel

John Wummer

contrast to Schönberg, who uses the initial twelve-tone row of each piece as contrapuntal thematic material, Mr. Thomson describes his procedure as follows: "Melody moves within a harmonic continuum that is static because it is acoustically complete. At such moments the only aid that has been provided to the listener for perceiving melodic motion is a clear differentiation of color among the four real parts. The value of the procedure lies, of course, not in its ingenuity but in whatever suggestive power it may be found to have."

Viewed in retrospect, after hearing Mr. Thomson's expertly controlled and exquisitely balanced score, the Tragic Overture, by the 35-year-old Warsaw composer, Andrzej Panufnik, seemed a somewhat unbridled example of the theatricalized neo-romanticism that is gaining currency among younger European musicians. But the music is well put together, rhythmically enterprising, and filled with genuine and urgent emotion. From this first acquaintance with his work, Panufnik seems a composer worth watching, and one whose powerful spontaneity and good training may lead to important achievements.

The rest of the program was considerably more conventional. Mr. Corigliano, the orchestra's concertmaster, gave a lucid reading of the Sibelius Concerto, without bringing much fire or excitement to it. The orchestra played five of the thirteen movements in Khachaturian's Gayne Suite (spelled Gayaneh in the program) with great élan; but of this music, one movement is better than five, and none is better than one. Mr. Stokowski was in top form all evening, and brought the concert to its end with a sumptuous and vivid version of Brahms' Third Symphony.

C. S.

On Saturday evening, March 26, Mr. Stokowski repeated the Thomson, Khachaturian, and Brahms works, and completed the program with Wagner's Overture to *Rienzi*, his own transcription of Debussy's *Soirée dans Grenade*, and the first Philharmonic-Symphony Society performance of Howard Hanson's *Serenade for Flute, Harp, and Strings*. John Wummer, flutist, and Theodore Cella, harpist, were the excellent soloists in the Hanson piece, which paints a pastoral scene with a French impressionistic harmonic brush, achieving gentle color schemes whose fluid patterns provide some six minutes of continuous charm.

A. B.

Traubel with Philadelphians In All-Wagner Program

Philadelphia Orchestra. Alexander Hilsberg conducting. Helen Traubel, soprano. Carnegie Hall, March 29:

ALL-WAGNER PROGRAM

Excerpts from *Tristan und Isolde*; Prelude; Isolde's Narrative. Excerpts from *Die Meistersinger von Nürnberg*: Prelude to Act III; Dance of the Apprentices; Entrance of the Meistersinger. Excerpts from *Götterdämmerung*: Siegfried's Rhine Journey; Siegfried's Death Music; Immolation Scene.

As this concert was about to begin, it was announced from the stage that Mr. Ormandy was ill, and that Mr. Hilsberg, the orchestra's associate conductor, would replace him. Save

for a somewhat tentative beginning with the *Tristan Prelude*, Mr. Hilsberg distinguished himself. His conducting improved steadily as the evening progressed, and the final excerpts from *Götterdämmerung* were splendidly given. Here indeed is a conductor to be reckoned with.

The Meistersinger excerpts were not conspicuously interesting. The Rhine Journey, however, was given in romantic vein, and the Death of Siegfried, the Funeral March, and the closing episodes of *Götterdämmerung* were magnificent. In these, unfortunately, some of the necessary cuts were none too well bridged over, and the transitions were abrupt.

Of Miss Traubel's singing, nothing but praise can be given. She was in excellent voice, and the great trumpet notes that issued from her larynx were incredibly exciting. She sang the Immolation with majestic expression and superb vocalism. The audience brought her back to the stage innumerable times at the close.

J. A. H.

Carvalho Makes Debut With Juilliard Orchestra

Juilliard Orchestra (Section I). Eleazar de Carvalho conducting. Concert (Continued on page 31)

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Stokowski Presents Panufnik and Thomson Works

New York Philharmonic-Symphony. Leopold Stokowski conducting. John Corigliano, violinist. Carnegie Hall, March 24 and 25:

Tragic OvertureAndrzej Panufnik
(First time in New York)
Wheat Field at NoonVirgil Thomson
(First time in New York)
Violin Concerto, D minorSibelius
Music from the ballet, *Gayne*:
Lesghinka; Lullaby; Dance of the
Kurds; Adagio; Saber Dance
Khachaturian
Symphony No. 3, F majorBrahms

Wheat Field at Noon, commissioned by the Louisville Philharmonic and played for the first time by that orchestra on Dec. 7, 1948, is one of the strongest and most arresting of its composer's works. As any composer must, if he is not to fall into sterile repetitions of pat formulas, Mr. Thomson has travelled a great distance since his *Four Saints in Three Acts* first won him a wide reputation a decade and a half ago. Ever since he abandoned the dissonant "modern" style he employed in the 1920s (the *Sonata da Chiesa* is a striking example of this early iconoclastic phase), Mr. Thomson has been unchangingly in search of musical simplicity and clarity. But since his mind is both subtle and complex, the task he set himself was an arduous one; for he has sought to convey genuinely significant substance in the plainest, most unambiguous ways he could devise. His musical sympathies are basically French (and, let us not forget, American), and he is therefore not attracted by the Teutonic habit of making music sound weighty and portentous. Often he has leaned over backwards to confine his expression to the witty and the epigrammatic, and for this reason he has sometimes been attacked as shallow. A good answer to this underestimate of the scope of his aims is furnished by the score of *Four Saints in Three Acts*, which is often breezy and off-hand in its effect, but which is fully as painstaking in workmanship and as complex in its formal calculations as Hindemith's antipodally different *Ludus Tonalis* or Schönberg's Third Quartet.

In *Wheat Field at Noon*, Mr. Thomson has fused—with what I felt to be signal success—several ranges of technique and expression. The ten-minute work is, as its title suggests, a quiet piece of landscape painting; it is a masterly essay in post-impressionist orchestration, after the style of Manuel Rosenthal; it is an elaborately planned and meticulously executed theme and variations. And above all else (here is the real surprise) it is essentially a twelve-tone composition, based on almost wholly non-Schönbergian principles.

The theme contains all twelve tones of the chromatic scale, arranged in four mutually exclusive triads. In

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RECITALS

(Continued from page 20)

a true contralto, not a disguised or exaggerated mezzo-soprano — spoiled by a rather hit or miss technical method. Her warm tones, lacking a really correct support, are often breathy, improperly focussed and insecure as to pitch, while her lack of style and varied expression lend a sameness to her singing that palls in spite of the richness of her vocal texture. Miss Chookasian's offerings,

ranging from airs and songs by Peri, Anne Boleyn, Henry VIII, Buxtehude, Bousset, and Schütz to Barber, Hindemith, Duke, Lockwood, Mahler, Chausson, and a group of Armenian folksongs, were, with the exception of the last, delivered in English. A friendly audience received the singer with much warmth. Philip Manuel supplied accompaniments that were often much too loud. H. F. P.

Albert Weintraub, Violinist

Town Hall, March 20, 5:30 (Debut)

Mr. Weintraub gave a first New York recital that was rich with promise. The musical insight with which he brought the elusive moods of Brahms' Sonata in A major, Op. 100, to life was also apparent elsewhere in a program that included the Vivaldi-Respighi Sonata in D major; Vieuxtemps' Concerto in A minor, Op. 37; and items by Marc Gottlieb (the first performance of Mood), Alexei Haieff, and Ernst Bloch. In matters of technique and tone, too, the violinist's achievement was considerable. Disinclined to display, he shaped the musical thought without disproportioning fireworks—though it was evident, particularly in the Vieuxtemps Concerto, that he was capable of bravura playing. His admirably flexible tone painted the varied colors of the Brahms Sonata with a special charm.

If certain reservations must be made about the violinist's performance, they are made with the reminder that Mr. Weintraub is still 21, and has plenty of time before him to work toward a solution of his difficulties. These were primarily technical. His intonation was not completely reliable at all times; in pianissimo passages on the lower strings his tone was likely to become hoarse; and, granted that the Vieuxtemps Concerto is a musically unappetizing work, Mr. Weintraub might have shown more concern with whatever emotional values it contains if its enormous mechanical demands had not forced his attention away from them. Brooks Smith provided beautifully proportioned accompaniments. A. B.

Arlie Furman, Violinist

Carnegie Hall, March 20, 5:30

The recital given by Arlie Furman in the Carnegie Hall Twilight Series had the merits of earnestness, sincerity, and taste, and avoided the earmarks of vain display. But if her playing was always serious it was rarely communicative; and often it was technically insecure and thin and colorless in tone. This drab impression persisted through a performance of Quincy Porter's Second Sonata, which is full of vague gropings and sterile maunderings, and Georges Enesco's Second Sonata, Op. 6, composed fifty years ago. In this definitely minor product of his talent, the Rumanian composer played the piano part, which is the more elaborate portion of the work.

Miss Furman's tone became somewhat warmer and more ample in Bruch's G minor Concerto, though here, too, one missed the impact of a convincing musical personality. A group of short pieces by Veracini, Sarasate, Poulenc, Bartók, and others concluded the program. Eugene Helmer supplied proficient accompaniments. H. F. P.

NAACC Concert

Times Hall, March 20

Choral music made up the major part of this program offered by the National Association for American Composers and Conductors. The NAACC Singers, a mixed chorus conducted by Dolf Swing, sang Wallingford Riegger's Easter passacaglia, Ye Watchers and Ye Holy Ones, and From Some Far Shore; two sections from George Lynn's Seven Last Words—Behold the Lamb of God, and I Will Not Leave You Comfortless;

Beatrice Laufer's Under the Pines, and Do You Fear the Wind; three of Ned Rorem's Four Madrigals—Flowers for Graces, Love, and An Absent Friend; Alma Steedman's They That Sow; Richard Franko Goldman's Care Charming Sleep; and the Hymn of Triumph, from Mabel Daniels' Song of Jael, with Diana Herman as soprano soloist. Sigrid Ecklof Swing was accompanist for the chorus. The Women's Ensemble sang Edith S. Woodruff's Pierrot; Eunice Lee Kettering's Five Settings of Vachel Lindsay—Dirge for a Righteous Kitten, The Moon's the North Wind's Cooky, Drying Their Wings, The Sun Says His Prayers, and Two Old Crows. Mathilde McKinney, pianist, played her own Five Preludes and Dance Tunes, and Theodore Strongin's Piece for Piano. N. P.

Harry Shub, Violinist

Town Hall, March 21

The most satisfying feature of Mr. Shub's program was his reading of Ernest Bloch's Nigun, in which he again revealed the emotional intensity and rhythmic propulsion which had marked his playing on previous occasions. At his best, as in the central set of variations in Mozart's Sonata in F major, K. 377, he produced a velvety and well modulated tone, and turned phrases gracefully. The first and last movements of the Mozart sonata and the Adagio and Fuga, from Bach's unaccompanied G minor Sonata, were creditably accomplished from the technical point of view, but tended to lack rhythmic continuity, because of Mr. Shub's use of somewhat arbitrary alterations of tempo. Paganini's Concerto in D major, presented in the one-movement version edited by Wilhelmj, made severe demands upon the performer's technique, which, though substantial, did not possess the requisite brilliance. Other items in the program were Brahms' Hungarian Dance No. 2 and Charles Haubiel's Lullaby. Leon Pommers was the capable pianist. S. J. S.

Vladimir Horowitz, Pianist

Carnegie Hall, March 21

This was Mr. Horowitz's third recital of the season, and the size and enthusiasm of the audience suggested that he could continue to give concerts indefinitely without the slightest apprehension of offering too many. The program was made up of Bach's Toccata in C minor; three Sonatas by Scarlatti, in A minor, A major, and G major; Liszt's B minor Sonata; the third movement, the variations on a theme by Clara Wieck, from Schumann's Sonata in F minor; Poulenc's Nocturne in C major, Pastourelle in B flat major, and Toccata in A minor; and Chopin's Etudes in C sharp minor, Op. 25 and Op. 10, Nocturne in E minor (posthumous), and Polonaise in A flat, Op. 53.

It was in the refreshing Poulenc works and in the generous group of encores that Mr. Horowitz was at his best. His performance of the Liszt and Chopin works were hard-driven and rhythmically erratic, for all their bravura; nor were his Bach and Scarlatti interpretations very convincing on this occasion. As the evening progressed, Mr. Horowitz grew more relaxed. Nothing was more felicitous than his eloquent playing of Schumann's Träumerei, as an encore. After much insistence on the part of the audience, he completed the list of extras with a dazzling performance of his arrangement of The Stars and Stripes Forever, which he probably plays as reluctantly by now as the late Sergei Rachmaninoff used to play his all-too-popular C sharp minor Prelude. R. S.

Larry Walz, Pianist

Times Hall, March 21 (Debut)

Mr. Walz gave an impression of promise at his first New York recital. The pianist disclosed a good ability to

hold to the musical line throughout a program that comprised Schumann's Sonata in F minor, Op. 14; Ravel's Sonatine; and groups by Rameau, Debussy, and Liszt. He also revealed a technique that generally solved the mechanical problems successfully. In the highly exacting Schumann sonata, however, Mr. Walz glossed over the intricate figurations rather off-handedly and with insufficient clarity, though he sustained the underlying pulse admirably. The pianist's tone was pleasant in soft passages, though elsewhere he had a tendency to play louder than necessary, with brittle results. This recital was the first venture of the New Talent Series, which is organized on a co-operative basis by and for young musicians. A. B.

Harry Cykman, Violinist

Carnegie Hall, March 23, 5:30

Harry Cykman, who won a Naumburg award at the age of eighteen, returned to the concert stage after several years' absence in the armed forces, and immediately proved his serious intent and musicianship. In a program that was ineffectively built—the Schubert Sonatina in D major, the Brahms Sonata in A major, the Chausson Poème, Robert Russell Bennett's Song Sonata, and the Bruch Concerto in G minor—Mr. Cykman progressed from a tentative beginning to an assured close. Although he was in fair command of the simple, winning phrases of the Schubert, it was here and in the Brahms that his greatest present weaknesses were re-

(Continued on page 24)

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In Boston Follows Successful
Appearance with Orchestra**

BOSTON.—The big recital news recently has been the first recital in this country by the Brazilian violin virtuoso, Oscar Borgerth. This was accomplished at Jordan Hall on the afternoon of March 13. Mr. Borgerth had made his American debut here some weeks earlier when, as soloist at a pair of Boston Symphony concerts conducted by Eleazar de Carvalho, he had played Villa-Lobos' *Fantasia de Movimentos Mixtos*.

On the basis of his enthusiastic reception, public and critical, the Jordan Hall appearance was arranged. Beyond all doubt, Mr. Borgerth is one of the violinistic great, a technician of uncanny powers and an artist to the last detail.

His program, somewhat unfortunately, was chosen more for display than for purely musical values, and it was very long. Even so, it contained some unusual pieces—Villa-Lobos' *The Martyrdom of the Insects*; and the first performance of de Carvalho's *Sonata Monotematica*, a brief one-movement essay in the style of Leclair. Two Spanish-colored pieces were a suite by Nin and the *Caprice*, by Carlos Anes, a South American composer of whom I know nothing and could find nothing in the reference books.

Christopher Lynch, Irish tenor, who in a short time has built up an impressive local following, gave a recital in Symphony Hall on March 13. The program was in anticipation of St. Patrick's Day, and was devoted to Irish songs, two of them in arrangements by Warren Storey Smith, Boston critic and composer.

Robert Cornman and Leonid Hambro played a duo-piano program at Sanders Theatre, Cambridge, on March 9, under the auspices of the Harvard University department of music. After pieces by Beethoven and Schubert and sonatas by Harold Shapero and Mozart, they were joined by Alfred Howard and Abraham Marcus



NEW GLASGOW OR OLD?
Jorge Bolet, Cuban pianist, wrestles with a new problem after an appearance with the Pictou County Community Concert Association in New Glasgow, Nova Scotia

in Béla Bartók's *Sonata for Two Pianos and Percussion*, a formidable and forbidding work.

The amateur Lowell House Musical Society has reactivated itself after a long silence during the war and post-war years, and presented Handel's *Acis and Galatea* on March 18. Malcolm H. Holmes conducted, and the four leading singers were Marguerite Willauer, James R. Perrin, Paul Tibbetts, and June Donald. The performance had its ups and downs, but the main thing was the fact that this devoted organization is now back in business. There is no one else in Boston to do such things.

Another rarity has been the Mozart Mass in C minor, K. 427, presented for what is believed to have been the first time in Boston, by the Polyphonic Choir on March 21.

Alfred Nash Patterson conducted, and the soloists were Phyllis Curtin, soprano; Eleanor Davis, contralto; Sumner Crockett, tenor; and Paul Tibbetts, bass. The work was heard in the collated edition of Alois Schmitt, and was ably done. Trinity Church was jammed to the rafters.

Other programs have included a recital by Robert Merrill at the last of the season's Boston Morning Musicals in aid of the Boston School of Occupational Therapy, Hotel Statler, March 16; Donald Currier, pianist, Jordan Hall, March 10; a sonata recital at Sanders Theatre, March 20, by Antonio Brosa, violinist, and Kathleen Long, pianist; Ania Dorfmann, pianist, Jordan Hall, March 21; and the Juilliard Quartet, Sanders Theatre, March 22 and 23, in all six quartets by Béla Bartók.

CYRUS DURGIN

Boston Hears Roth Quartet

BOSTON.—The most unusual non-orchestral concert of recent days was one given by the Roth Quartet at Sanders Theatre, Cambridge, sponsored by the Harvard University department of music, on March 2. The Roth group offered no less than Bach's *Art of the Fugue*—or at least the great majority of it—arranged for strings by M. D. Herter Norton and Roy Harris.

The Boston premiere of Bohuslav Martinu's *Seventh Quartet* was given by the Boston String Quartet (of the New England Conservatory) on Feb. 24. This is a striking score, graciously melodic, and ought to find a permanent place in the quartet literature.

Artur Rubinstein's appearance at Symphony Hall, on March 6, drew an audience so large that extra seats had to be put upon the stage.

Jennie Tourel appeared at the season's Fifth Boston Morning Musicales at Hotel Statler, on Feb. 16. An inclusive program was sung with the utmost skill in vocalism and musical perception. Ferruccio Tagliavini, tenor, gave a Symphony Hall recital on Feb. 20.

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RECITALS

(Continued from page 22)

vealed in occasional insecurities of bowing and intonation. These he should overcome with the work he has evidently not yet had time to do. In both these works and in the Chausson, the violinist produced a tone of color and some sweetness, though it was not large; and he could have employed more vitality and fire in the Brahms. The Bruch was the largest consistent accomplishment of the evening. Mr. Bennett's work proved almost totally unrewarding either as a violinistic vehicle or a listenable piece. Artur Balsam, the accompanist, was an ever-present source of sustenance and artistic collaboration. Q. E.

Pia Tassinari, Soprano
Ferruccio Tagliavini, Tenor
Carnegie Hall, March 22

This joint recital, the first in New York for this operatic couple, was the first step in a cumulative benefit for Italian relief. The proceeds will be turned over to the Columbia Soccer Football Association, which will utilize them to bring over a Turin soccer team, which, in turn, will devote its earnings to charitable purposes in Italy.

The program, which opened with the Cherry Duet from Mascagni's

L'Amico Fritz and closed with the duet, Lontano, from Boito's Mefistofele, was composed entirely of operatic excerpts and popular Italian songs. As the evening progressed, the large audience became more and more enthusiastic, and by intermission its members were shouting requests for their favorite encores. Mr. Tagliavini sang in his familiar style; Miss Tassinari was gracious and charming, and, when the tessitura did not lie too high, sang beautifully—notably in Deh vieni non tardar, from Mozart's The Marriage of Figaro. Ethel Evans was the accompanist. J. H., Jr.

Marion Selee, Mezzo-Contralto
Tom Emlin Williams, Baritone
Times Hall, March 23

Miss Selee and Mr. Williams offered a program of operatic excerpts that they had prepared for a series at the Boston Museum of Fine Arts. Beginning with an aria from Cavalli's Serse, the two singers proceeded through arias and duets from Orfeo, Don Giovanni, Rigoletto, Aida, Tannhäuser, Götterdämmerung, The Rape of Lucretia, Pelléas et Mélisande, Carmen, Faust, Mignon, Samson et Dalila, and Carousel.

Both singers approached their task with evident seriousness of purpose, and their voices were of naturally pleasant quality, though often not produced to best advantage. The stylistic requirements of various periods were generally factually presented—more successfully, it seemed, in contemporary works; for Miss Selee had her most effective moments in the Slumber Song and Flower Song from The Rape of Lucretia, and Mr. Williams dealt well with the Soliloquy from Carousel. J. H., Jr.

Tom Scott, Folk Singer
Town Hall, March 24

Mr. Scott, assisted by the Jubilee Singers and the Teachers College Concert Choir of Columbia University, gave this concert in memory of Dr. Daniel Hale Williams, for the benefit of Sydenham Hospital. A special feature of the program was the first performance of Mr. Scott's setting of James Weldon Johnson's The Creation, with the composer as narrator and the Teachers College Choir. Mr. Scott sang groups of folk songs and ballads. The Jubilee Singers were heard in two groups of spirituals. N. P.

Henriette Michelson, Pianist
Town Hall, March 25

Henriette Michelson, whose career as a teacher at the Institute of Musical Art and, later, at the Juilliard School of Music, covered a period of over forty years, gave her final recital before departing for Israel, where she will make her home.

Her program included Brahms' G minor Rhapsody, Mozart's A minor Rondo, Schumann's Fantasy in C major, Bach's Chromatic Fantasy and Fugue, Beethoven's Andante in F major; Chopin's Mazurka in C sharp minor, Op. 41, No. 1, and Prelude in C sharp minor, Op. 45; Ravel's Ondine; and compositions by Schönberg, Bartók, and William Schuman. N. P.

Jascha Heifetz, Violinist
Carnegie Hall, March 25

For his second recital of the season Mr. Heifetz had chosen a program largely of established favorites from the repertoire. A touch of novelty was afforded by the three transcriptions of Scarlatti pieces by Mr. Heifetz which opened the recital. Tartini's Devil's Trill Sonata and Richard Strauss' Sonata followed. The violinist's tempos in the Tartini show-piece were certainly diabolic, and he made the most of the frankly sentimental and melodically lush Strauss composition, with able assistance from Emanuel Bay in the florid



William Masselos Rudolf Serkin

piano part. This sonata has dated sadly with the years, but it is still viable when it is played as captivantly as Mr. Heifetz does it. The rest of the program was made up of Mozart's Concerto No. 4, in D; Ernst Toch's Dedication; Two Balkan Dances by Tajcevic-Herzog; and Wieniawski's Polonaise No. 2. Among the encores was an arrangement of Khachaturian's Sabre Dance that brought down the house. R. S.

Rudolf Serkin, Pianist
Carnegie Hall, March 26, 3:00

The surprise of this recital was Mr. Serkin's exquisite playing of five Debussy études, Pour les degrés, Pour les agréments, Pour les notes répétées, Pour les arpèges, and Pour les accords. Not that it was surprising to hear Mr. Serkin play consummately well, but one associates him more immediately with Bach, Beethoven, and Schubert, all of whom were included on this program, rather than with the French impressionists. His interpretations of the Debussy works represented the utmost in tonal color and nuance and stylistic appropriateness. They were a valuable corrective for that rule-of-thumb attitude that an artist who does one sort of thing supremely well cannot do anything else quite so perfectly. Earlier this season, the French baritone, Pierre Bernac, sang German lieder magnificently; Lotte Lehmann sang French songs to the manner born at her final recital, only a few weeks ago; and now Mr. Serkin has reminded us with these masterly

Debussy interpretations that art knows no national boundaries.

In Bach's Italian Concerto, which opened the program, the pianist was nervous. His performance was flawless from the point of view of rhythmic vitality and contrapuntal detail, but it lacked the inner glow which invested his playing of Beethoven's Sonata in E major, Op. 109. Here Mr. Serkin was in the vein, and he made this prophetic work a deeply moving experience. Especially subtle was his treatment of the variations, in which intimacy of mood and structural logic were both realized. Another highlight of the afternoon was his electric performance of Schubert's F minor Impromptu, Op. 142, No. 4. R. S.

William Masselos, Pianist
Carnegie Hall, March 27, 5:30

It was heartening to find a large and enthusiastic audience at this recital, for Mr. Masselos had prepared a challenging program, containing Ben Weber's Fantasia (Variations), Op. 25, in its New York premiere, and Charles Ives' First Piano Sonata. In addition, he performed Beethoven's Sonata in A flat, Op. 110, Brahms' Rhapsody in E flat, Op. 119, and Ravel's Le Gibet and Scarbo in a fashion that demonstrated that he is as penetrating an interpreter of classical and impressionistic music as he is of contemporary works.

Mr. Masselos is one of those rare young artists whose intellectual comprehension is fully on a par with their technical bravura. He can play the most difficult works, like the Ives Sonata, brilliantly, and there is an eloquence in his handling of the simplest phrase that bespeaks a poetic temperament and a whole-hearted absorption in the composer's ideas. Even when he is carried away by excitement and forces the piano tone beyond its natural limits, one is always conscious of a valid reason for such excess.

Mr. Weber's piece was extremely interesting in its form as well as in its texture. It has three sections; the first is a theme with four variations followed by a short interlude; the

(Continued on page 26)

DANCE

Choreographers' Workshop
YM-YWHA; March 19

The audience at this Dance Center program waited until Virginia Johnson's The Invisible Wife turned up as the last work of the evening to see anything that aroused more than the most transient interest. The story of Miss Johnson's piece, adapted from a poem by Winthrop Palmer and set to a serviceable score by Miriam Brunner, deals with the sort of neurotic situation that is one of the most common materials of modern dance choreography. The principal characters involved are Jonas, the first born son (Robert Pagent), Aaron, his younger brother (James Nygren), Rachel, the girl they love (Margaret Cuddy), The Mother, who dies in the prologue, and Aaron's invisible wife (both danced by Sharry Traver). Working in this familiar idiom, Miss Johnson has worked out her prob-

lems in a continuous line and provided strong and meaningful movements for her principals. The focal character of Aaron is particularly well developed, and Mr. Nygren danced it excellently.

The program opened with Prelude, choreographed by Kay Raphael to music by Bach, and followed by Myra Kinch's Song of Sabia, subtitled "when our sister died it were better so," with Miss Kinch in the title role. The work, given at Jacob's Pillow last summer, was reviewed in MUSICAL AMERICA, September, 1948. Edward Dragon's Sonata, to Mozart's Violin Sonata, K. 308, provided neat if bromidic variations for Beatrice Tompkins, Francisco Moncion, Alan Howard, and Iona MacKenzie in the final Rondo. Janet Collins had devised a movement of frothy lightness for excerpts from Mozart's Eine Kleine Nachtmusik, and Carrol Newman and Marion Scott presented a piece called The Tower of Babel, to an abysmal score by Robert DeDomini. J. H., Jr.

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Toscanini Leads Aida as Closing Broadcast

(Continued from page 3)

Priestess. In addition to its usual transmission over the NBC network and the Canadian Broadcasting Corporation, the broadcast was beamed to various foreign countries on powerful short-wave transmitters by The Voice of America.

It was in the Triumphant Scene that Mr. Toscanini's command of the score made the profoundest impression. The marches, which can sound empty and trivial when they are entrusted to a conductor who neither cares for them nor believes in them, attained majestic breadth and solemnity. The King's welcoming ceremony for the conquering Radames became a truly regal celebration. The fanfares of the trumpets were no mere noise-makers; they were an announcement of the King's presence, and an invitation to stately jubilation. The long, sweeping lines of the chorus, moving inexorably to their climactic B flats, and C flats; the dynamic contrast of the sacerdotal fugue, for some inexplicable reason always cut in Metropolitan performances; the pulsation and inherent power of the rhythmical figures, played and sung with the accentual impulse they require; the excitement of the swift pace and vibrant string tremolando when the ritualistic occasion was interrupted by the entry of Amonasro—these were some of Mr. Toscanini's magisterial revelations in this scene, which, perhaps more than any other, has been belittled and denigrated by the thoughtless treatment it virtually always receives in contemporary opera-house performances.

IN other passages, Mr. Toscanini's rehabilitation of the music was equally complete, if less imposing outwardly. The Temple Scene was a marvel of appropriate and perfectly integrated pacing. I have heard no other conductor so successfully relate and make continuous the antiphonal measures at the end of the scene, where the onstage chorus of priests and the offstage chorus of priestesses usually seem to be battling for a decision as to which has the correct tempo. Equally striking, and equally unusual, was the fiery dramatic intensity, the sense of impending crisis, with which Mr. Toscanini and his excellent comprimario tenor, Virginio Assandri, infused the brief report of

(Continued on page 30)



NBC Studio 8-H as it looked for the first portion of the Aida broadcast. Mr. Toscanini conducts, and the soloists visible are Richard Tucker, Eva Gustavson, and Herva Nelli. This is the way they appeared to the studio audience



The same group seen on television, with Mr. Toscanini's back to the camera. Insufficient television makeup and strong lights are unflattering to Teresa Stich Randall, Mr. Tucker, Miss Gustavson, Miss Nelli and Norman Scott

Aida Televised

(Continued from page 3)

of the television director was largely responsible for the clumsiness in camera work that still existed—shots of the strings when they had little to do while the woodwinds, ignored by the camera, were furiously busy; cues given just too late to catch an important phrase from a soloist or an instrumentalist, or too early, as in the case of the long trumpets, which the camera caught several bars before their musical entrance, and hastily departed from, only to have to return a few seconds later.

The use of dissolves and superimpositions was clever and discreet, for the most part, but one notable gaffe occurred, when the image of the tympanist, who had little to do at that point but a muffled occasional beat, was imposed on Amneris singing a dramatic passage. Many interesting opportunities for closeup camera work were missed—the woodwinds were never shown except for one fleeting shot of the bassoons; the chorus at the back was brought into intimate focus only once; and the women's chorus and harpist, tucked away in the control room at stage left, during the Temple Scene never showed at all, although a view of the Priestess, hidden in an entranceway beneath that same control room, would have been possible. This

omission of one portion of the assembled forces was due, no doubt, to the camera positions. As before, only three were used—two from the balcony, center and right, facing the stage; one from the top of the control room previously mentioned. All had many changes of lens and focus, of course, which enabled them to secure views of varying depth. As the televising of Otello from the Metropolitan Opera earlier made clear, long shots are of little or no value after the picture has once been established. Only the medium-length views and closeups have any real interest. The intimacy of the medium, especially in a presentation like this one, is its real appeal.

Singers take a fearful gamble in allowing themselves to be televised without better makeup in a production that is designed primarily for studio consumption and only incidentally for television. Of the octet lined up in front of the Maestro, only three of the men came off victoriously: Giuseppe Valdengo, Norman Scott, and Denis Harbour (the Amonasro, Ramfis and King of Egypt, respectively), and even so, the first two, being dark, looked to be in need of the barber. Teresa Stich Randall, the Priestess, seemed scared out of her wits; Eva Gustavson, the Amneris, consistently overused her facial muscles, and wore a bright ornament on her dress that made distracting reflections; Herva Nelli, the Aida, whose face was the

most expressive and interesting to watch, wore a gown that looked well in the studio but which was too emphatically décolleté for television's embarrassing candor. Richard Tucker, the Radames, seemed nervous, and constantly moistened his lips. Virginio Assandri, having sung his brief part as The Messenger, shared with Miss Randall the unenviable role of silent and unexpressive spectator, still exposed to view though not functioning.

Only the Maestro betrayed no self-consciousness. Now molding a phrase with that expressive left hand, its stubborn thumb equally as eloquent a guide as its mobile fingers; now hushing too much ebullience with the characteristic gesture of finger-to-lip; now turning up his lips slightly in the nearest to a smile that ever appeared, in the delicate witchery of the second act ballet music; now shouting "Guerra! Guerra! Guerra!" at the top of his hoarse voice with the chorus, he was at once the motivation and the accomplishment.

At rehearsal the day before, when the public had been admitted in limited numbers, he had celebrated his 82nd birthday—with no celebration at all. Last year, he had requested the members of the orchestra not to mention birthdays again until he was ninety, and had advised them to save a dime a year till then. There was not even any applause during this rehearsal session, which proved to be intensely absorbing as a spectacle and as a musical performance. It seemed impossible that orchestra and soloists, and the superb chorus trained by Robert Shaw, could sustain the high level of Friday when it came to performance time. But they were keyed up to it and only afterwards showed weariness. They all were, perhaps, too young. It takes an octogenarian to stand the strain.

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RECITALS

(Continued from page 24)

second, three variations in passacaglia form; the third, a free fantasy, based on material in the previous sections. The highly dissonant idiom of the composition does not preclude pregnant thematic ideas, any more than it does in the music of Schönberg, and the harmonic treatment is ingenious and often very beautiful.

Even more compelling was Charles Ives' astounding First Sonata, composed in the years 1902-10, and definitely fifty years ahead of its time. The two scherzos anticipate modern boogie-woogie in no uncertain terms, and the finale reveals a freedom of harmony and a boldness of development that parallel the more recent experiments of masters like Bartók and Stravinsky. It is quite unlike the Concord Sonata, yet equally adventurous and revolutionary. Had he



Claudio Arrau

Hugh Ross

done nothing else, Mr. Masselos would have distinguished himself by his splendid interpretation of this music. He is an artist to be proud of. R. S.

Elena Nikolaidi, Contralto
92nd Street YMHA, March 26

Elena Nikolaidi's second New York recital took place uptown, as a feature of the subscription series of the Young Men's and Young Women's Hebrew Association. Except for one of Ravel's Greek folk songs, her program was entirely different from that of her Town Hall debut on Jan. 20. Beginning with groups of Schubert and Strauss, she proceeded to Una voce poco fa, from Rossini's Il Barbiere di Siviglia; Mahler's Lieder eines fahrenden Gesellen; folk songs of four nationalities in settings by Ravel, with the Kaddish at the end of the group; and the great aria, O don fatale, from Verdi's Don Carlos. Jan Behr was again her accompanist.

The audience, and this reviewer as well, found the evening unforgettably interesting, and often exciting. Cheering and bravas greeted her performance of Rosina's aria, sung in the key of F, with a brilliant and secure high C at the end and with a coloratura technique fully equal to the task of singing its floral figures in full voice. As the recital progressed, vocal demonstrations from her audience became increasingly frequent, and it became unmistakable that Miss Nikolaidi was enjoying a degree of success that is rare among recitalists.

The variety of her resources, the warmth and projection of her personality, and the exceptional vitality and colorfulness of her singing were, indeed, attributes that are not encountered every day. One might disagree—and I did—on the propriety of Strauss' Ständchen as a song for so large and dramatic a voice; or one might argue that she left the philosophical substratum of the Mahler cycle largely unexplored. But the important fact remains that every item in her program carried emotional weight; the interest of the audience never lapsed, and her striking delivery of the Don Carlos aria, demonstrating her free, volatile, and absolutely dependable vocalism across more than two octaves, capped the evening with dramatic splendor. It seems inevitable that Miss Nikolaidi will make an important place for herself in the United States. C. S.

Robert Schrade, Pianist
Town Hall, March 27 (Debut)

In his first New York recital, Robert Schrade demonstrated a resourceful and exceptionally reliable technique, and an intelligent and tasteful musicianship. Beethoven's Thirty-Two Variations in C minor, with which he opened his program, was presented with great clarity and precision, and with particularly adroit handling of the transitions. The same clarity characterized Mr. Schrade's playing in Haydn's E flat Sonata, although here the formality of the patterns was emphasized at the expense of variety in phrasing, and the work as a whole seemed to lack vitality. Franck's Chorale, Prelude and Fugue was given a four-square performance, somewhat less rich in color than it can be, but musical and accurate. Pieces by Chopin

and Brahms followed, the most notable of which was Chopin's E major Nocturne, in which the young pianist disclosed a lovely, singing pianissimo. The program closed with Bartók's Suite for Piano, Op. 14, a work that was ideally suited to Mr. Schrade's clean technique and objective approach. J. H., Jr.

Claudio Arrau, Pianist
Carnegie Hall, March 27

During the greater part of his program, Claudio Arrau played with a virtuosity uncommon even in these days of virtuoso techniques, and, after intermission, the evening's story was particularly gratifying. Mr. Arrau played Liszt's Vallée d'Obermann with a romantic afflatus, a depth and variety of color, and an expansive style that were in the truest tradition of that composer. It was a joy to hear once again this beautiful page from the first years of the *Années de Pèlerinage*; so often it seems oppressive in length, but in Mr. Arrau's hands it held the listener's interest throughout, and did not for a moment seem prolix or diffuse. Even better was the pianist's performance of Chopin's E minor Scherzo, most neglected and yet perhaps loveliest of the four, for Mr. Arrau played it with enchanting grace and sensitivity, and brought to the middle portion a delicacy and poetic fragrance that revealed this passage as possibly the most enamoring that Chopin ever wrote.

The second half of the program was devoted to French music—Fauré's E flat Impromptu; two Debussy études, Pour les Cinq Doigts and Pour les Octaves; and Ravel's Pavane pour une Infante Défunte, Jeux d'Eau, and Alborada del Gracioso—all presented with musical charm and a quality of imagination wholly creative and remarkable. In the first half of the program, Mozart's G major Sonata, K. 283, though played with a good deal of well wrought detail and careful balance, lacked, to this writer, the songfulness of true Mozartean cantabile. Beethoven's Les Adieux Sonata was intelligently conceived, but was characterized by the rather glassy tone and occasional miscalculations of pedaling and finger work that also marred Chopin's F minor Fantasy.

A large audience acclaimed the artist with delight, and obliged him to add encores to his already generous program. H. F. P.

Frances Chesno, Violinist
Times Hall, March 27, 3:00

Miss Chesno coupled serious musicianship and technical competence in a program of sonatas—Mozart's B flat major, K. 454, Brahms' A major, Op. 100, Beethoven's G major, Op. 30, No. 3, and Schumann's D minor, Op. 121. Her tasteful performances were always faithful to the markings of the scores, carefully phrased, and rhythmically controlled. But though Miss Chesno's approach was invariably sound, she did not sufficiently differentiate her approach to the various works, and did not display a range of color and dynamics wide enough to avoid a rather monochromatic effect. Otto Herz was the able assisting pianist. A. B.

Kathleen Ferrier, Contralto
Town Hall, March 28

Outward signs of interest and success were abundant at Kathleen Ferrier's first local song recital. The Town Hall was so crowded that the audience overflowed onto the stage, as at the concerts of a few other popular favorites. Much of the time, listeners sat almost breathlessly expectant. Cries and "bravas" punctuated the usually noisy applause. Encores were numerous. In fact, Miss Ferrier was greeted like a long established idol.

And yet the sympathetic English contralto is comparatively new here. She has gained approval so far by her

singing last year in Mahler's Lied von der Erde, and again on March 2, 1949, in a concert performance of Gluck's Orfeo by the Little Orchestra Society. Otherwise, she was more or less a stranger, so that the recital in question was, to some degree, a debut. At all events her audience seemed strongly predisposed in her favor.

Miss Ferrier is an artist of charm, winning simplicity and fastidious taste. Her voice as such is often uncommonly beautiful, although, from a technical standpoint, her singing was by no means beyond reproach. At its best, her singing had a lovely sensitivity and communicative quality, at other moments, her tone sounded breathy and inadequately focussed. Her program began with the air, Prepare Thyself, Zion, from Bach's Christmas Oratorio; an aria from Handel's Ottone, and his Pack Clouds Away; and the old English song, Have You Seen but the White Lilie Grow. A Schubert group, consisting of Die Junge Nonne, Erster Verlust, Der Tod und das Mädchen, Musensohn, Der Erkönig, and Du bist die Ruh, preceded Brahms' Four Serious Songs. Songs by Parry, Stanford, Warlock, and Britten, and a quantity of English folksongs made up the remainder of her regular list. Barring the Schubert, Miss Ferrier

(Continued on page 31)

LILLIAN Bertin
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Varied Programs Listed in Chicago

Recitals and Chamber Groups Vie for Audiences — Krakow Sinfonietta in Debut

CHICAGO.—Rudolf Serkin's Feb. 1 appearance at Orchestra Hall was the best attended event of this season's History and Enjoyment of Music Series, and also one of the most successful artistically. Mary Bothwell, heard on Feb. 2, did not focus her large soprano to the size of Fullerton Hall, but utilized a fortissimo that detracted from the beauty of her singing. Her enunciation was clear, however, and her interpretative style mature.

Artur Rubinstein played on a crowded Orchestra Hall stage, Feb. 4, before an audience whose eager applause was not well controlled. He retained a nobility of style that was all but impervious to distractions.

The Siegel Chamber Music Players, a group of instrumental satellites to the piano of Clara Siegel, opened a three-concert series on Feb. 4 at Fullerton Hall. Herman Clebanoff, violin; Harold Klatz, viola; and Karl Fruh, cello, joined Miss Siegel.

The Krakow Sinfonietta, the first Chicago aggregation of its size since the disbanding of the Illinois WPA Symphonic Ensemble in 1943, made its bow on Feb. 6 at the Eighth Street Theater, under the baton of Leo Krakow, a former violinist with the National Symphony, in Washington, D. C.

Jussi Bjoerling pushed his top tones at Orchestra Hall on Feb. 6, but the strength and dramatic power of his tenor voice seldom have been displayed to better advantage. A chorus of over forty voices, conducted by Alden Clark, sang Gounod's oratorio, The Redemption, on Feb. 6 at Kimball Hall. Etta Moten, erstwhile Bess of Porgy and Bess, billed herself as a mezzo-contralto for her Feb. 7 recital in Orchestra Hall. Miriam Stewart's soprano, in a recital on Feb. 7 in Kimball Hall, was clear and full. Hers is not a large voice, but she has poise and sensitivity. Russell Hollier, at Kimball Hall on Feb. 9, was too reserved to do his tenor voice justice, but he sang easily and gracefully.

The Budapest String Quartet, which manages to reach the University of Chicago and Ravinia, but seldom gets into the Loop, played a cycle of the late Beethoven quartets on Feb. 11, 15 and 18 in Mandel Hall, on the university campus.

Eugene Ormandy brought the Philadelphia Orchestra a thousand miles to play a program of war-horses, on Feb. 12 at Orchestra Hall—then proceeded to play them with such loveliness of tone that the concert was superb, almost in spite of itself. The bill included Tchaikovsky's Serenade for Strings, Shostakovich's Ninth Symphony, and Rimsky-Korsakoff's Scheherazade.

The content of Rudolf Firkusny's Feb. 13 recital in Orchestra Hall—Bach, Mozart, Chopin and a group of pieces from his native Czechoslovakia—was much like that at his preceding Chicago appearance. But there was greater depth to his interpretations than we have heard him achieve before, greater authority, and more ringing sonorities.

Hans Basserman, assistant concert-



CIVIC CONGRATULATIONS IN CLEVELAND

Nathan Milstein and Civic Concert officers after the violinist's recital. From the left, Artur Balsam, accompanist; Mrs. Frank R. Anderson, executive secretary; Mr. Milstein; Judge Edward Blythin, president; Mrs. Henry Friede, vice-president; and Mrs. A. H. Wittig, publicity chairman. Other artists included Anatole Kitain, the Robert Shaw Chorale, and Marian Anderson

master of the Chicago Symphony from 1944 to 1946, and Erwin Jospe, pianist, who gave a recital last year, gave another on Feb. 16 in Fullerton Hall. Beethoven's E flat major Sonata, Op. 12, No. 3; Debussy's Sonata; Prokofiev's Sonata, Op. 94; and Brahms' Sonata in D minor constituted a program of a type that has become exceedingly rare in Chicago.

Robert Casadesu played an all-Chopin program at Orchestra Hall on Feb. 20, and stayed in town to hear his son, 21-year-old Jean Casadesu, make his first Chicago appearance on the same stage the following night, as soloist with the Chicago Business Men's Orchestra. George Dasch conducted the accompaniment, and also led the business men in the Prelude to Humperdinck's Hansel and Gretel and in Brahms' First Symphony.

Richard Egner, in a piano recital on Feb. 20 in Kimball Hall, played accurately and with a style indicative of sound study. Stefan Krayk, Polish violinist, made his American concert debut on Feb. 21 at Kimball Hall in a recital distinguished for its maturity of approach and absence of theatricality, as well as for a firm, though small, tone and an elegance of style.

Arturo Michelangeli, pianist, made his Chicago debut in virtuosic style, on Dec. 7 at Orchestra Hall. Dorothy Maynor, soprano, sang with tonal beauty, though with little dramatic power, on Dec. 13. William Kapell's Orchestra Hall appearance, on Dec. 14, found his keyboard technique polished and his interpretations vivid.

The Civic Orchestra, training ground for the Chicago Symphony, opened its season on Dec. 13, under Tauno Hannikainen, the symphony's assistant conductor, who this year was scheduled to conduct only one of the subscription programs at Orchestra Hall. Lydia Smutny Sterby was piano soloist. The Fine Arts Quartet was joined by Hortense Monath, pianist, on Dec. 15 at Fullerton Hall.

Kirsten Flagstad, soprano, scored an artistic and popular success of huge proportions on Jan. 9 at Orchestra Hall. Jack Hansen, winner

of the Young Artist Contest of the Society of American Musicians, played capably in a taxing piano recital on Jan. 9 at Kimball Hall, playing the original version of the Rachmaninoff B flat minor Sonata.

Jennie Tourel quickly warmed to her task on Jan. 13, and contributed a sterling recital to the Zelzer Concert Series.

Witold Malczuzynski started the Chopin year with a scholarly all-Chopin recital on Jan. 16 in Orchestra Hall.

Nathan Milstein was heard in a brilliant violin recital on Jan. 17 at Orchestra Hall. His program was a benefit for the Hematology Research Foundation. Leonard Shure, pianist, made his first Chicago appearance in six years, on Jan. 18 at Orchestra Hall. Kensley Rosen, violinist, and Howard Wells, pianist, played an enterprising program of sonatas on Jan. 19 in Kimball Hall.

Orchestra patrons, who have had more than their share of farewells to conductors here in the last few years, heard Dimitri Mitropoulos for the last time with the Minneapolis Symphony when that organization played its annual Orchestra Hall concert on Jan. 23.

Vladimir Horowitz played the first of his two annual sellout recitals in Orchestra Hall on Jan. 24.

The Pro Musica Trio (Nina Mesirov Minchin, pianist; Fritz Siegal, violinist; and Ennio Bolognini, cellist), which this year is playing its annual series at the Ambassador Hotel, came downtown on Jan. 27 for a special Fullerton Hall concert under the auspices of the Chicago Chamber Music Foundation with Beethoven's D major Trio and Brahms' C minor Trio.

Ferruccio Tagliavini sang on Jan. 29 before a large Orchestra Hall audience.

Carol Brice, contralto, gave a recital on Jan. 30 at Orchestra Hall.

WILLIAM LEONARD.

Shostakovich Concerto Given by Columbus Forces

COLUMBUS, OHIO.—Shostakovich's Concerto for Piano, Strings and Trumpet, with Virginia Guernsey, pianist, and David Wakser, trumpeter, as soloists, was the high point of the Columbus Philharmonic Pop concert on Jan. 22 under the baton of Izler Solomon. Other works on the program were Beethoven's Egmont Overture, Schubert's Unfinished Symphony, Three dances from Smetana's The Bartered Bride, Delius's La Calinda, Benjamin's Jamaican Rhumba, and Anderson's Jazz Legato and Jazz Pizzicato.

South Discussed By Nashville Panel

NASHVILLE, TENN.—Clifford Curzon was soloist in Beethoven's Emperor Concerto with the Nashville Symphony, under the baton of William Strickland, in a concert for the Nashville Conference on Music in the South, at War Memorial Auditorium, on Jan. 25. Other music on the program was Homer Keller's Overture 1947, and Robert Ward's Second Symphony.

The conference was sponsored jointly by the Nashville Civic Music Association, David Lipscomb College, George Peabody College for Teachers, Vanderbilt University and the Ward-Belmont School. Earlier in the day, panel discussions were held on the Community Symphony Orchestra and on the Contemporary American Composer. Participants included David Van Vactor, conductor of the Knoxville Symphony; H. Hugh Altwater, conductor of the Greensboro, N. C., Orchestra; Waldo Kohn, conductor of the Oak Ridge Symphony; Arthur Plettner, conductor of the Chattanooga Symphony; Mr. Strickland, director, and Walter Sharp, president, of the Nashville Civic Music Association; Burnet Tuthill, of Southwestern University; Robert Ward, of the Juilliard School of Music; Claude Almand, of the University of Louisville; Charles Bryan, of Peabody College; Weldon Hart, of Western Reserve State Teachers College; and Walter Ihrke, of Peabody College.

S. D.

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NEW MUSIC

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From G. Schirmer: The King of Love My Shepherd Is (SAB, with soprano, alto and bass solos, with organ) by Harry Rowe Shelley. Fling Wide the Gates, from the Crucifixion, by Sir John Stainer (SSA with organ) adapted by Carl Deis. Credo (SATB with piano) by Donald R. Romme. Benedictus es Domine (SATB with organ), and Missa Brevis in Honor of St. Ambrose (SATB with organ) by George Dare. The Battle of Jericho (TB with piano), I Got Shoes (SATB a cappella), De Animals a-Comin' (SATB a cappella and TB with piano), spirituals arr. by Marshall Bartholomew. Regina Coeli, from Cavalleria Rusticana, by Mascagni (TTBB with soprano solo, with piano and organ ad lib.) adapted by Alfred Boyce. The Way of the Cross, sacred cantata for narrator, soli, chorus and obbligato violin and cello, with organ or piano, by Alexandre Georges, arr. by Solon Alberti.

From Carl Fischer: Climb Up (SATB a cappella) by A. F. Alexander. Thou Knowest, Lord, the Secrets of Our Hearts (SATB with piano or organ) by Henry Purcell. Thou Art My God (SATB with piano or organ) by Franz Bornestein. Come, Thou Almighty King (SATB with tenor or soprano solo, a cappella) by Carl F. Mueller. The Carol of the Three Shepherds (SATB with bass solo, with piano or organ) by Richard Warner. Te Deum Laudamus (SATB with piano or organ) by T. Frederick Candlyn. Carol of the Polish Grenadiers (SATB with medium solo and trio of treble voices, a cappella), Rejoice, All Men (SATB a cappella), and The Silent Stars (SATB with soprano solo, a cappella) by John Jacob Niles, arr. by Lewis Henry Horton. In the Morning O Lord (SATB with tenor solo, a cappella) by William H. Anderson.

From Edward B. Marks Music Corporation: Veni, Creator Spiritus (SSA with organ ad lib.) by Berlioz, organ score arr. by Herbert Zipper. Cantata No. 118, O Jesu Christ, mein's Lebens Licht (SATB with piano or organ) by J. S. Bach, piano accompaniment trans. by Emil Kahn. Missa, Iste Confessor, by Palestrina (SATB a cappella), edited by Herbert Zipper, with piano or organ part for rehearsal or performance, if needed.

From Composers Press: The First Psalm (SATB with organ) by John Bradley.

From H. W. Gray: The Lord He Is My Shepherd True, from Cantata No. 112, by J. S. Bach (TTBB and SSAA with piano) arr. by Gwynn S. Bement. Benedictus Es, Domine



During a rehearsal, Hugo Kolberg, violinist, Alexander Hilsberg, conductor, and Nikolai Lopatnikoff, composer, discussing the interpretation of Mr. Lopatnikoff's Violin Concerto, which Mr. Kolberg played with the Pittsburgh Symphony

(SATB with organ) by Eric H. Thiman. Lord, Thou Hast Been (SATB with piano) by Harold Yarroll. Benedictus Es, Domine and Jubilate Deo, set to Gregorian tones with faux-bourdon verses by Francis W. Snow. Two Kyries (SATB with organ ad lib.) by Gabrieli, arr. by Clarence Dickinson. By the Rivers of Babylon (SATB a cappella) by T. Tertius Noble. Alleluia, Alleluia (SATB with descant for Junior Choir with piano) by W. A. Goldsworthy. My King Rode In (SATB with organ) by Thomas C. Weaver. Now Is The Triumph (SATB with organ) by Marion Ohlson. The Risen Lord (SATB with soprano solo with organ) by Edward Shippen Barnes. The Garden and the Cross, cantata (SATB with soprano, tenor and bass solos and organ) by Alec Rowley. Job, cantata (SATB with soprano, tenor and bass solos with organ) by Roberta Bitgood.

From Harms, Inc.: A Prayer to Our Lady (SA with piano) by Donald Ford.

From M. Witmark & Sons: O Praise Jehovah (SATB with organ) by Eric De Lamar. My Prayer for Today (SSA with piano) by Egbert Van Alstyne and Gene Arnold, arr. by Douglas MacLean. Hearken, Ye That Follow After Righteousness (SATB with bass solo with organ) by Eric De Lamar. Welsh Choral (Pen-Park) (SATB with tenor or soprano solo a cappella) by J. T. Reese, arr. Griffith J. Jones.

From Mills Music, Inc.: Dormi, Jesu (SSA with piano) Chilean cradle song arr. by Leslie R. Bell. Let Us Break Bread Together (SSAA a cappella) Spiritual arr. by Leslie R. Bell.

From J. Fischer & Bro.: O Sons and Daughters (SATB a cappella) and When Morning Gilds the Skies (SATB with organ) by Joseph W. Clokey. Let the Merry Church Bells Ring (SA with piano or organ), Basque carol arr. by Alinda B. Couper.

Composers Corner

The new fantasy, The Legend of Joseph, by RICHARD STRAUSS, had its world premiere in San Antonio on Feb. 26, with Max Reiter conducting the San Antonio Symphony. The 84-year-old composer completed the score last summer, in Montreux, Switzerland, using his earlier ballet of the same name as a basis. Another recent composition by Strauss, the Concertino for Clarinet, Bassoon and Orchestra, was performed by the San Antonio Symphony in March. Mr. Reiter received a message from the composer recently, thanking him for his devotion. He has conducted five other first United States performances and radio premieres of Strauss works.

Music by HUGO KAUDER and ERNST LEVY was performed at two concerts given by the Renaissance Society of the University of Chicago, on Feb. 27 and March 6. Mr. Kauder's Violin Sonata, Horn Trio, and Violin Concerto, and a group of songs were heard on the first program.

The revised version of ARTHUR BERGER's Fantasy and two hitherto unpublished works by MENDELSSOHN, Im Kahn, and Song Without Words, had their radio premieres in a recital given by Harvey Siegel, pianist, over station WNYC on Feb. 27.

ROY HARRIS has been commissioned to compose a work for the May 10 band concert to be given at the University of California in Los Angeles. Several other suites and symphonic works have been written for the UCLA Symphonic Band, which is conducted by C. B. Hunt, Jr.

WILLIAM SCHUMAN's Sixth Symphony, which is in one movement and has a playing time of only twenty minutes, had its world premiere in Dallas on Feb. 27, with Antal Dorati conducting the Dallas Symphony.

The music for the Columbia Theater Associates' production of the fifth century Hindu comedy, The Little Clay Cart, on Feb. 23, was composed by JACOB AVSHALOMOFF, director of the glee club and instructor in the department of music at Columbia University. Mr. Avshalomoff was born in China. His father has devoted himself to a synthesis of Chinese musical materials with western musical forms. In this incidental music, Mr. Avshalomoff has attempted to simulate the sound and quality of Hindu music.

SAM RAPHLING recently won the \$200 award offered by the Conference of Jewish Women's Organizations for an original suite based on Jewish folk melodies. Mr. Raphling's suite will be played on March 20 by the Krakow Sinfonietta in Chicago.

First Performance In New York Concerts

Orchestral Works

Hanson, Howard: Serenade for Flute, Harp and Strings (New York Philharmonic-Symphony, March 26)
Haydn, Franz Joseph: Symphony, D major (B. & H. No. 53) (Imperial) (New York Philharmonic-Symphony, Feb. 17)
Mennin, Peter: Symphony No. 4 (The Cycle) (Collegiate Chorale, March 18)
Panufnik, Andrzej: Tragic Overture (New York Philharmonic-Symphony, March 24)
Purcell-Wood: Suite in Five Movements (New York Philharmonic-Symphony, March 31)
Thomson, Virgil: Wheat Field at Noon (New York Philharmonic-Symphony, March 24)

Choral Works

Bacon, Ernst: Seven Canons (Philadelphia Choral Ensemble, March 12)
Persichetti, Vincent: Sam Was a Man (Philadelphia Choral Ensemble, March 12)
Saminsky, Lazare: Choral Fanfares—To France, To Zion; Finale from the opera, Julian, the Apostate Emperor (Saminsky Concert, March 13)
Scott, Tom: The Creation (Tom Scott, Assisted by the Jubilee Singers and Teachers College Concert Choir of Columbia University, March 24)

Chamber Music

Behrend, Jeanne: String Quartet (1937-40) (Composers' Forum, Feb. 24)
Harrison, Lou: Suite for Strings, No. 2 (Alice M. Ditson Chamber Concert, March 15)
Phillips, Burrill: Trio Cantata, Go 'Way from My Window, for baritone, soprano and piano (Composers' Forum, Feb. 24)

Songs

Behrend, Jeanne: Songs for Soprano: Progne, Advice to a Girl, The Look, and A Minor Bird (Composers' Forum, Feb. 24)
Behrend, Jeanne: Songs for Baritone: Plea for Grace, Righteous Anger, and The Return (Composers' Forum, Feb. 24)
Bernstein, Leonard: Extinguish My Eyes (Jennie Tourel, March 13)
Britten, Benjamin: Two Lullabies (from A Charm of Lullabies, Op. 41) (Jennie Tourel, March 13)
Taffs, Alan: A Spring Song, and Coming Home (Agnes Carlson, March 20)
Wolf, Daniel: Chantless (Debut and Encore Concert, Frederic White, March 11)

Piano Pieces

Behrend, Jeanne: Country Dance, from Piano Sonata (1942) (Composers' Forum, Feb. 24)
Berger, Arthur: Fantasy (1941) (Harvey Siegel, March 13)
Mendelssohn, Felix: Im Kahn (arr. by Walker), and Song Without Words (Harvey Siegel, March 13)
Molleda, Munoz: Medieval Miniatures (Antonio Iglesias, March 5)
Saminsky, Lazare: Shenandoah, Three Variations (Saminsky Concert, March 13)
Weber, Ben: Fantasia (Variations), Op. 25 (William Masselos, March 27)

Violin Pieces

Fastofsky, Stuart: Suite (Debut and Encore Concert, Stuart Fastofsky, March 11)
Gottlieb, Marc: Mood (Albert Weintraub, March 20)
Haubiel, Charles: Sonata (Debut and Encore Concert, Stuart Fastofsky, March 11)
Phillips, Burrill: Sonata (1942) (Composers' Forum, Feb. 24)
Saminsky, Lazare: From East to West, a Brotherhood of Chants and Dances, Op. 47 (Saminsky Concert, March 13)
Tcherpine, Alexandre: Mouvement Perpetuel (Geza de Kresz, March 16)

Viola Pieces

Behrend, Jeanne: Lamentation (1944) (Composers' Forum, Feb. 24)

Carl Fischer Becomes Music Press Distributor

On March 1, Carl Fischer, Inc., became the exclusive selling agent and distributor in North America for the catalogue of Music Press, Inc. The announcement was made jointly by Richard H. Dana, president of Music Press, and Frank Haydn Connor, president of Carl Fischer.

Southern Music to Distribute Cranz and Gehrman Publications

Southern Music Publishing Company, Inc. has announced that it has signed contracts to act as exclusive representative in the Western Hemisphere for the publications of A. Cranz, of Brussels, and Carl Gehrman, of Stockholm.

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RECORDS

PROKOFIEFF: Sonata No. 3, Op. 28; **NETTO:** Mon Pays (Minha Terra); **MIGNONE:** Caterete; **VIANNA:** Corta-Jaca; **WEBER:** Moto Perpetuo; **CHOPIN:** Fantasia Impromptu. Reah Sadowsky, pianist. (Prize Record Album, 3 discs.)

Miss Sadowsky plays Prokofieff's Third Sonata in dazzling fashion, at an unbelievably fast tempo, and without loss of clarity. It is a transitional work, with plentiful reminders of Rachmaninoff, Liszt, and other romantics, spiced by the dissonant harmonies and experimental touches of the young revolutionaries. Miss Sadowsky has a temperamental affinity for this music. Of the Brazilian pieces, the most interesting is Francisco Mignone's Caterete, which is a piano adaptation of the third movement of his orchestral Suite Brasileira. In spite of the fact that the work is not very pianistic, Miss Sadowsky interprets it with bravura. She scampers through the Weber movement in high spirits. The least effective performance is that of the Chopin Fantasia Impromptu, which sounds brittle and unimaginative, for all its technical adroitness. The recording is generally excellent, from the engineering standpoint. R. S.

MEDELSSOHN. Incidental Music to A Midsummer Night's Dream. NBC Symphony, Arturo Toscanini conducting. Edna Phillips, soprano, and Women's Chorus. (RCA Victor, DM-1280, 4 discs.)

Toscanini's performance of Mendelssohn's Midsummer Night's Dream music is one of the great experiences of the concert hall, and while recordings of parts of the score are not altogether scarce, it is a satisfaction to know that the present rendering can be preserved for posterity. Barring a few minor flaws of technical nature, the new set is admirable. Except that the woodwind chords, which begin the overture and recur elsewhere, are not flawlessly in tune, the playing of the NBC Symphony is distinguished. For this reviewer's taste, the conductor's treatment of the Scherzo and the Wedding March surpasses even that of the remaining portions. The Scherzo, of course, has for years been one of Toscanini's war horses; if he makes the ringing march sound as fresh and as thrilling as though it had not been murdered in a thousand ways for over a century,

it is because he takes it at a slower, broader pace than usual, thereby lending it a heightened brilliancy and sonorous splendor. In the finale, a small women's chorus and a soprano soloist, Edna Phillips, co-operate. The listener has to strain his ears to catch a few words of the Shakespearean text that are sung. At that, one seems to hear something which sounds embarrassingly like "Ha! We didn't see the cop!" H. F. P.

MOZART: Piano Quartet in G minor, No. 1, K. 478. George Szell, pianist, and members of the Budapest Quartet — Josef Roisman, violinist; Boris Kroyt, violist; Mischa Schneider, cellist. (Columbia MM-773, 3 discs.)

George Szell made a name for himself in Europe as a pianist, in his youth, before he embarked on his distinguished career as a conductor. This recording proves that he has lost nothing of his command of the instrument. It is not surprising, in view

of Mr. Szell's experience as a leader of orchestras, and of the accomplishments of his colleagues, that their performance is exceptionally fine in ensemble. The crispness of the attacks, the elegance of the phrasing and the flawless tonal balance are a constant delight. Some Mozarteans may find their interpretation too intellectual and objective, but they will have no quarrel with its style in other respects. The recording is excellent from the engineering point of view. R. S.

KABALEVSKY. Sonata No. 3, Op. 46. Vladimir Horowitz, pianist. (RCA Victor DM-1282, 2 discs.)

The third of Kabalevsky's piano sonatas is well suited to the fierce and highly accented brilliance of Mr. Horowitz's style. The music itself, while full of grateful materials for the pianist's physical use, is basically highly conventional in its materials, and developed with rather empty obviousness. C. S.

OPERA AT THE METROPOLITAN

(Continued from page 9)

Dezso Ernster, Emery Darcy, Leslie Chabay, Thomas Hayward, Alessio de Paolis, Paul Franke, Gerhard Pechner, Jerome Hines, Philip Kinsman, and Osie Hawkins.

Licia Albanese's Lauretta was the only new feature in the curtain raiser, and it was a welcome one, for she achieved a lovely D flat at the end of the concluding duet. Italo Tajo again gave an impeccable characterization in the title role, and the numerous less prominent parts were sung by Cloe Elmo, Paula Lenchner, Thelma Votipka, Giuseppe di Stefano, Alessio de Paolis, George Cehanovsky, Osie Hawkins, Gerhard Pechner, Melchiorre Luise, Lorenzo Alvary, Virgilio Lazzari, and John Baker. Giuseppe Antonicelli conducted.

J. H., Jr.

Le Nozze di Figaro, March 14

The fifth performance of Mozart's Le Nozze di Figaro could be called a triumph of valiance over bad luck, for, two hours before curtain time, a rehearsal had to be called because of Italo Tajo's indisposition, and more elaborate substitutions were necessary than at any time earlier in the season. John Brownlee, who had not sung Figaro since March 20, 1944, assumed the role instead of that of the Count, and Francesco Valentino replaced him. This was in addition to the first appearance as the Countess of Polyna Stoska, and first times this season for Riss Stevens as Cherubino; Herta Glaz as Marcellina, and Mimi Benzell, as Barberina. Bidu Sayao, as Susanna, and Lorenzo Alvary, as Antonio, returned to the cast after absences. This left only Alessio de Paolis, Leslie Chabay, and Salvatore Baccaloni as regulars.

Under such handicaps, the performance naturally did not measure up to the standard set by previous ones, but it was on the favorable side of the narrow line that currently distinguishes routine creditability from well-rehearsed mediocrity. The steadying influence of Fritz Busch's conducting and Herbert Graf's stage direction were partly responsible, and every member of the cast was on the alert. For a newcomer in unsteady surroundings, Miss Stoska made an attractive contribution as the Countess, and as the evening progressed her singing increased in assurance and warmth. The Dove sono was sung with style, good diction, and lovely tone; and the duet with Susanna was relaxed and charming. Miss Stevens sang Voi che sapete with beauty and amplitude of voice. Mr. Brownlee, perhaps because of long association with the characteristics of Almaviva, seemed more aristocrat

than servant; yet his experience in the opera was a tower of strength. Q. E.

La Bohème, March 16

Ferruccio Tagliavini, singing his first Rodolfo of the season, was the only newcomer to the cast of the ninth repetition of Puccini's chronicle of the Left Bank. This is not one of Mr. Tagliavini's best parts, but, although he was not in his finest voice, he gave a performance that was conceived along traditional lines and usually made its points. Bidu Sayao was the Mimì, and the rest of the cast included Francesco Valentino, Nicola Moscona, Clifford Harvuot (who, as Schaunard, sang well and seemed more completely at home than he had at his first appearance in the part, the previous week), Salvatore Baccaloni, Anthony Marlowe, Lawrence Davidson, and Mimi Benzell. Giuseppe Antonicelli conducted. J. H., Jr.

Aida, March 17

Ljuba Welitsch's third local appearance as Aida took place in the season's sixth presentation of the Verdi opera, before a capacity audience, which was loud in its applause. Miss Welitsch (whose name, we are officially informed, will henceforth be reduced, by one consonant, to Welitch) was at her best in the Nile Scene, in which she employed some excellent phrasing not usually heard in this lovely music.

Blanche Thebom was an effective Amneris. She sang well, and was every inch a king's daughter. Here is a singer who realizes that regality is not a matter of yards of train. Ramon Vinay sang Radames well, but his semaphoric gestures added little to the dramatic effect. Robert Merrill's Amonasro was beautifully sung and adequately acted. Jerome Hines was an excellent Ramfis. The lesser roles were capably handled by Philip Kinsman, Paul Franke, and Thelma Votipka. Emil Cooper conducted as if he were being pursued. J. A. H.

Rigoletto, March 19

The season's final performance of Verdi's Rigoletto had Leonard Warren in the title role, with Patrice Munsel as Gilda and Jan Peerce as the Duke. Others in the cast were Thelma Altman, Martha Lipton, Maxine Stellman, Dezso Ernster, Kenneth Schon, George Cehanovsky, Leslie Chabay and John Baker. Just



Dorothy Kirsten as Cio-Cio-San

before the curtain rose on this matinee performance, Mr. Warren, Miss Munsel and Mr. Peerce returned their most recent salary checks to Edward Johnson, general manager of the Metropolitan Opera, as their contributions to the current opera fund campaign. The exact amount of the contributions was not disclosed by the opera house. Mr. Johnson thanked the singers for their loyalty and co-operation. N. P.

La Traviata, March 19

A Verdi opera began the Metropolitan's subscription season (Otello, on Nov. 29), and a Verdi opera closed it. The Italian composer was the most popular of all during the sixteen weeks, 31 of the 113 performances having been devoted to his works. The audience was a typical Saturday night one, numerous and enthusiastic. The singers were in good form and individually gave good accounts of themselves—Dorothy Kirsten as Violetta, Ferruccio Tagliavini as Alfredo, and Giuseppe Valdengo as Germont Père. Mr. Valdengo received an enthusiastic reception for his Di Provenza il mar, which was warmly and affectingly sung. Miss Kirsten sang her first act arias brilliantly, and the duet with Germont and the final scene quite touchingly. Smaller roles were sung smoothly by Thelma Votipka, Lucielle Browning, Alessio de Paolis, Clifford Harvuot, Lawrence Davidson, and Lorenzo Alvary. Q. E.

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FESTIVAL IN KANSAS

Members of the Albeneri Trio meet the men responsible for the first annual Kansas State College Fine Arts Festival—Luther Leavengood, head of the music department at the college; Giorgio Ciampi, violinist; John Helm, chairman of the festival committee; Erich Itor Kahn, pianist; Benar Heifetz, cellist; and Milton S. Eisenhower, president of the college (seated)

MANHATTAN, KAN.—Kansas State College presented its first annual Fine Arts Festival during the second week in February. The programs were attended by an audience of more than 10,000, whose members came from cities and towns throughout the state.

The musical portion of the festival began when the college music department presented Fauré's Requiem. Participating in the performance were the Manhattan Civic Chorus; the Kansas State College A Cappella Choir; the College-Civic Orchestra; Robert Wilson Hays, organist; Barbara Given, harpist; Patricia Hale, soprano; and William R. Fisher, bass. Other works performed during the

festival included Saint-Saëns' The Carnival of the Animals, played by the Sinfonietta, conducted by Mr. Leavengood; Fauré's Quartet in G minor, played by the Faculty Quartet; and miscellaneous programs of compositions for piano and voice by French composers.

The Albeneri Trio—Erich Itor Kahn, pianist; Giorgio Ciampi, violinist; and Benar Heifetz, cellist—played trios by Beethoven, Fauré, and Ravel.

Milton S. Eisenhower, president of the college, expressed his belief that the purpose of the festival conclusively proved the interrelation of the arts.

BLANCHE LEDERMAN

Toscanini's Aida

(Continued from page 25)

the Messenger, in the first scene.

Not the least of the afternoon's gratifications was the opportunity to hear the orchestral features of the score played clearly, completely, and beautifully. I am sorry to harp upon the inadequacies of the Metropolitan's Aida, but this definitive performance of the instrumental portions of the opera reminded the listener all too painfully that we have been missing half the point. There are dozens of niceties, of touches of expressive color, of subtleties of instrumental polyphony, which we have not been hearing, and which Mr. Toscanini brought out with a clairvoyant sense of their value, not only to the texture of the music itself, but to the communicativeness of the plot and the emotional expression of the characters.

It was in his realization of its spectacular, theatrical, and colorful aspects, and in his over-all organization of the score that Mr. Toscanini seemed a supreme, even an untouchable, interpreter of Verdi's opera. His dealings with the solo parts were, to my mind, considerably more debatable. The singers, nearly all of whom were very competent, were required to toe the mark every minute of the time, to be entirely subservient to his guiding will. It was impossible to escape the impression that the conductor did not want them to feel entitled to the slightest latitude. Inasmuch as many passages moved faster than usual (sometimes with the warrant of Verdi's markings, sometimes in spite of them), many of the traditional nuances of expression and color were no longer possible for the singers, who had no time to think of much except keeping up with the fast-moving beat. The cadenza sung by Aida in the middle of Ma tu, Re, in the Triumphal Scene, went like greased lightning, and one missed, with a sense of deprivation, the chance of hearing how Miss Nelli would inflect the passage if she were left to her own devices. The duet between Amneris and Aida in the boudoir scene also seemed unyielding. I left the broadcast unsatisfied by the soloists as protagonists of the drama; but, having heard most of them accomplish more satisfactory theatrical results on other occasions, I inferred that they had felt pushed and constrained by the constant emphasis on a rushing forward movement that allowed them no time to make their own individual artistic comments.

THE end of Mr. Tucker's smooth performance of Celeste Aida contained a startling surprise. Instead of concluding with the high B flat (marked pianissimo in the score, but almost invariably sung forte), Mr. Tucker released the note quite soon, and added four more B flats, an octave lower and mezzo-piano, using as words a repetition of the phrase, "vicino al sol." Since a loud final high note is obviously at variance with the calm mood Verdi sought to invoke, the device seemed a good one. But it puzzled the audience, for these four notes are not in the score, and Mr. Toscanini is reputed to consider the composer's manuscript the final law. (An interesting essay, incidentally, could be written upon the celebrated conductor's departures from the printed page, not only at a number of places in Aida, but in other works, as well.)

Up to now, no first-hand explanation has come from Mr. Toscanini. I have been told, however—but my account should not be taken as authoritative—that the conductor has in his possession a letter from Verdi to a tenor who sang Radames early in the opera's career, suggesting that he bypass the difficulty of the pianissimo high note (which virtually no tenor, Caruso included, has been able to negotiate successfully, because it is ap-

proached by an upward leap of a fourth) by merely touching the top note lightly, and adding the phrase at the lower pitch, in order to preserve the dream-like quality of the scene.

The temptation is strong to go into a measure-by-measure annotation and analysis of the whole performance, which had a number of points about which many listeners, including this reviewer, might like to raise questions. But this would be an unnecessary, and perhaps a didactic, aftermath to a performance that was often touched with greatness, and one that, in its most debatable moments, always remained in a sphere high above the mediocrity to which we have become accustomed in our opera houses.

Toscanini Conducts

Haydn Symphony

Arturo Toscanini's NBC Symphony concert on March 12 offered nothing more venturesome than Haydn's E flat major Symphony (No. 99), the Berlioz instrumentation of Weber's Invitation to the Dance, and the Mendelssohn Italian Symphony. Nonetheless, it proved to be one of the most completely delightful of the series. The Haydn symphony was a particular joy, not only because it is one of the most precious of the Solomon series, but because of the exquisitely chiselled finish with which the conductor worked out every phrase and detail. Audiences have long had a way of taking the Invitation to the Dance for granted, but this time it seemed almost incredibly new. H. F. P.

Beethoven Program, March 19

The sixth broadcast in Arturo Toscanini's current series with the NBC Symphony was an all-Beethoven program, the largest share of which was taken up by the Pastoral Symphony. The conductor drove the orchestra a trifle impatiently through the opening Overture to The Consecration of the House, but the superbly vigorous fugue was all the better for it. In the Adagio and Allegretto from The Creatures of Prometheus, Mr. Toscanini let the gentle figurations of the various obligato instruments spin forth with a relaxed flow that made these excerpts the high point of the program's reposeful side. For the concluding symphony, the conductor seemed to tense himself again for a performance of remarkable propulsion, a bit eager to get to and away from The Storm, perhaps, but achieving devastating and magnificently controlled power in that passage. A. B.

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ORCHESTRAS

(Continued from page 21)

cert Hall of Juilliard School of Music, March 25:

Overture, The Travelers
Harold Shapero
(First time in New York)
Kammersymphonie, Op. 9... Schönberg
Symphonie Fantastique... Berlioz

One of Serge Koussevitzky's conducting pupils and protégés, Eleazar de Carvalho, made his delayed entry into New York after two years of appearances in such other centers as Boston, Tanglewood, Chicago, Cleveland, and Rio de Janeiro. His ability to display the quality of his gifts was not lessened by the fact that his orchestra, on this occasion, was composed of students; for the Juilliard group, when it has rehearsed sufficiently and is animated by a strong musical personality, plays with professional results.

It was in the Fantastic Symphony, in a performance already familiar to those who had heard him conduct at Tanglewood, that Mr. de Carvalho came into territory in which he felt at home. The first two pieces went off differently, the Schönberg Kammer-symphonie really badly part of the time. But in the Berlioz work, Mr. de Carvalho achieved a reading of vibrant intensity and physical enthusiasm. He evidently believes that a conductor cannot possibly do too much for and to a score. He imposes a sforzando on nearly every downbeat, so that the meter is defined in a series of whiplashes; he pleads for vibrato from the string players with the shaking left hand so characteristic of Mr. Koussevitzky; he likes fast passages to be really fast and slow passages really slow. He appears to be endeavoring to make each piece, each movement, an orgiastic experience.

This approach works well with Berlioz, whose music runs to precisely these extremes of external passion; and the symphony sounded genuinely brilliant, even when it lacked an overview of its structural relationships. But the Schönberg music, a chamber piece of subtle and reticent texture, became grotesque and empty nothingness when Mr. de Carvalho tried to enforce his dionysiac will upon it. And Mr. Shapero's overture, a somewhat bleak little piece dwelling upon the tonality of C minor, and put together rather after

the manner of Stravinsky's "additive construction" in the Symphony in Three Movements, failed to survive the conductor's attempt to turn it into something flashy. The concert as a whole left no doubt of the considerable stature of Mr. de Carvalho's talent, but it did give reason to wonder whether his primary motivation is a devotion to the score at hand, a convinced belief that all music should sound as bacchanalian as possible, or merely old-fashioned self-expression.
C. S.

Stokowski Introduces

Purcell-Wood Suite

New York Philharmonic-Symphony. Leopold Stokowski conducting. Carnegie Hall, March 31 and April 1:

Suite Purcell-Wood
(First performance by the Society)
Symphony No. 40, G minor, K. 550
Mozart
Excerpts from Götterdämmerung: Siegfried's Rhine Journey; Siegfried's Death; Brünnhilde's Immolation Wagner

Sir Henry Wood prepared the Purcell suite especially for the 250th anniversary of the composer's birth, and it was performed on Nov. 21, 1909, the 214th anniversary of Purcell's death. It is divided into five parts: Prelude to Act III of the opera, Dioclesian; Minuet from the tragedy, The Princess of Persia, (or, Distressed Innocence); Largo, from the fifth of the Twelve Sonatas of III Parts, for Strings; Hark How the Songsters, from the masque in Timon of Athens; Vivace, from the first of the Twelve Sonatas of III Parts, for Strings. Sir Henry has scored the work for large orchestra, and the first and fifth parts of the suite employ the full resources. The first contains a broad, hymnlike theme, with the organ (played by Edouard Nies-Berger) responding antiphonally to the orchestra; the fifth ends equally broad and noble in character, after a vigorous opening section. The minuet of the second part was originally for strings, but has been set for bassoons and oboes antiphonally. The third section was originally for two violins, viol da gamba and figured bass; its present investiture is organ and strings. The fourth, now set for flutes, clarinets, horns, glockenspiel, and strings, originally was a vocal duet with flute and bass accompaniment. It is a gay dance, with a wonderfully infectious rhythm, gently and merrily jiggling along in its all too short course. The entire suite had a

felicitous performance and was warmly received.

Mr. Stokowski's Mozart was a little lush, a little too dependent on sudden dynamic contrasts, to seem altogether in the vein. He was in more congenial surroundings in the full sonorities of the Wagner excerpts.

We are accustomed to hearing the Rhine Journey and the Funeral March in concert; but the Immolation Scene sounded incomplete without the voice, even though, as the program notes by Louis Biancolli pointed out, "every note of Brünnhilde's great utterance is paralleled in the orchestral web" so that the instrumental score "makes an integral unit as a concert number without soprano soloist." These were Mr. Stokowski's final appearances this season (except for a Young People's Concert), and he received a warm farewell from the audiences. Q. E.

RECITALS

(Continued from page 26)

delivered everything in English, even the Brahms songs.

Miss Ferrier was at her best in Have You Seen but the White Lilie Grow, in parts of Die Junge Nonne, in the Erster Verlust, in Who is Sylvia (done as an extra) and in certain of her English folksongs. On the other hand, her delivery of Der Musensohn was stiff, neither Der Tod und das Mädchen nor The Erlking appeared to be her affair. She would have been wiser to have let the Brahms Serious Songs severely alone, for she failed to communicate their spiritual quality or sound their depths, and indicated once again that these songs rarely convey, when delivered by a woman, just that essen-

tial element a baritone or a bass can give them.

A certain monotony in the program was relieved in part by the blithe English songs at the close. One can hope that, at future appearances, Miss Ferrier will strike a happier balance between the moods of her offerings. For she is a delightful artist when she realizes her own particular vocal and interpretative gifts.

Arpad Sandor accompanied without consistently giving the piano parts their full musical values. H. F. P.

Charlotte Martin, Pianist Carnegie Hall, March 28

When the members of an audience that had expected to hear a piano recital by Enrique Arias filed into the hall, they were given programs with mimeographed inserts announcing that "owing to the sudden illness of Enrique Arias, the concert will be given tonight by Charlotte Martin, pianist." Mr. Arias had expected to play up until the time he went to the hall to practice late in the afternoon of the recital, although he had not completely recovered from an attack of pneumonia. At about six o'clock, he decided that that he was too weak to go on, and called on Miss Martin, who was about to leave for a concert tour of her native Mexico, to fill in for him.

Miss Martin chose from her repertoire a program that included Beethoven's Waldstein Sonata, Brahms' Variations and Fugue on a Theme by Handel, and shorter pieces by Bach, Chopin, Debussy, and Ravel. In these works, the young pianist displayed technical dexterity, musical sensibility, and a pleasant tone. These qualities were demonstrated to best advantage in four Chopin preludes, and the Hess transcription of Bach's Jesu, Joy of Man's Desiring. If elsewhere she was inclined toward a disturbing haste, and

(Continued on page 33)

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CITY CENTER

(Continued from page 5)

ton), Edwin Dunning (as Marquis D'Obigny), and Arthur Newman (as Doctor Grenvil) made as much as possible of their decidedly minor parts.

Jean Morel conducted as fast and as inflexibly as ever, but kept the orchestral parts of the score clear throughout.

J. H., JR.

Tosca, March 26

The New York City Opera's first Tosca of the spring season, its 23rd performance of the opera, was unusually spirited and effective. Puccini fares extremely well at this house, for many of the dramatic nuances that are lost in a vast auditorium can be successfully projected in a relatively small theatre.

Wilma Spence, in the title role, sang and acted vividly. Her conception of the part, however, suffered from touches of routine. The stylized gestures of her hands and arms had a Delsartian flavor, and her vocal climaxes were sometimes too explosive and mechanical. Nonetheless, it was an exciting performance, which won spontaneous bursts of applause from the audience at all the strategic points.

Walter Cassel's Scarpia grows more convincing with each season. He has always sung the part well, and the characterization is beginning to acquire finesse and detail, although it still lacks something of the polish that makes the disgusting lechery of the tyrant doubly repellent.

Rudolph Petrak, like Miss Spence, fell into familiar patterns in delivering Cavaradossi's arias, but he brought to the part an Italianate

glow, and he sang the first half of the opera brilliantly. If he had not pushed for his top tones, his last act would have been equally good. Norman Scott hastened to the City Center from the Toscanini broadcast (in which he had sung Ramfis in Aida) to appear as Angelotti. Arthur Newman replaced Richard Wentworth as the Sacristan. The others in the cast were Edwin Dunning, Frances Bible, and Walter Brandin. Thomas P. Martin conducted with animation and care for his singers, although in the tricky sections of the score he depended more on nerve than on meticulous control of rhythm and dynamics.

R. S.

Madama Butterfly, March 27, 2:30

Irma Gonzalez, leading lyric soprano of the National Opera of Mexico, returned to the City Center for the first time in two years, to sing the role of Cio-Cio-San. Her performance aroused the hope that her visits will be more frequent in the future, for she is a vocalist and actress of major accomplishments. The security and reserve power with which she negotiated the entrance music, which is so often a shambles in Butterfly performances, set a level of workmanship and communicativeness from which she never departed. Her acting was touching and beautiful; she embodied the character sensitively and with continuous illusion, and embellished her portrayal with many inventive, but altogether natural, touches. In the second act, the shifting moods of Un bel di were admirably caught, and she had enough dramatic sincerity to sing to Suzuki, not to the audience. The thrilling B flats at the end of the aria gave an augury (as the C at the end of the

first act already had), fully borne out when the time came, of the impact her death scene would have. Yet it was not in bold, climactic passages alone that her singing was impressive, for the long held B when Cio-Cio-San carries Trouble offstage in the last act was a pianissimo of rarely lovely sheen.

Miss Gonzalez's colleagues were uniformly well cast, and the whole exposition of the story was credible and effective. Mario Binci, as Pinkerton, and John Tyers, as Sharpless, not only sang extremely well, but played to each other and to Miss Gonzalez as only good actors can. Rosalind Nadell was an unusually warm and believable Suzuki. Thomas Martin conducted with a good musical and dramatic sense. The lesser parts were capably taken by Nathaniel Sprinzena, Dorothy MacNeil, Arthur Newman, Norman Scott, and Edwin Dunning.

C. S.

The Marriage of Figaro, March 27

With Joseph Rosenstock, a skilled and sensitive conductor, and a cast that was practically perfect for the size and style of the production, the City Center's gayest show won a full-size audience completely.

This incarnation of Mozart's masterpiece, sung in the sparkling English translation of Ruth and Thomas P. Martin, is as entertaining as any contemporary musical comedy. The orchestra was a jewel under Mr. Rosenstock's masterly hand; the singers had good voices, youthful appearance, and general competence as actors.

The cast remained as it was last season, with the exception of Virginia Haskins and Muriel O'Malley, who sang Susanna and Marcellina for the first time. James Pease was an accomplished and amusing Figaro; Walter Cassel, the Count, handsome in voice and appearance; Frances Yeend, a full-voiced Countess; Frances Bible, an enchanting Cherubino; Richard Wentworth, a droll and sonorous Bartolo. Luigi Vellucci as Basilio, Nathaniel Sprinzena as Curzio, Arthur Newman as Antonio, Dorothy MacNeil as Barbarina, and Joyce White and Ruth Shor as the two peasant girls were all capable and charming.

Miss Haskins was wholly delightful in the part of Susanna. Her voice is light, but pure, and its flexibility and sweetness made Susanna's music telling in every scene. She was captivatingly pretty as well. Miss O'Malley was an excellent Marcellina, wise in the comedy of the part and assured in her singing.

Q. E.

Troubled Island

(Continued from page 5)

tossed about like a package in a Christmas mailing, while the chorus sang a paean of fierce resolve to cast off the chains of slavery, the child still slept soundly, according to the lines its mother was required to sing.

One of the most disappointing features of the performance was the dancing. There may have been authentic Haitian movement in Mr. Destiné's choreography for the voodoo episodes, but the dancers were costumed so garishly and performed in so theatrical a manner that the spectacle could never have been taken as a religious rite, which voodoo dancing actually is. Nor had Mr. Balanchine taken any pains with the court ballet episode. He seemed to be attempting to indicate how native dancers would imitate a formal eighteenth-century ballet, but the choreography was too sketchy and the performance too unskillful to make his point clear.

Mr. Weede and Mr. Natzka were the heroes of the performance. Both of them managed to convey a sense of character and to make the most of their musical materials. As far as dramatic sincerity and skill could go,



Jean Léon Destiné, who contributed Haitian dances to the New York City Opera production of Troubled Island

they sustained the scenes in which they carried the main burden of the action. Miss Powers' impersonation of Azalea suffered from exaggeration and vocal unevenness. She was a vivid figure, as always, but she has done much finer work than this at the City Center. Mr. Charles' light tenor voice sounded best when he was not pushing it in climaxes. His acting was uneasy. Miss Bliss, also, made the impression that she would have been happier in a less artificial part. These artists, both of whom made their City Center debuts in this performance, will have to be heard in other operatic roles to obtain an idea of their real potentialities. Several of the other leading singers were excellent, notably Mr. Newman (as Stenio, Vuvul's fellow conspirator), Mr. Wentworth (as the Chamberlain), and Mr. Dunning, as The Steward and a Fisherman. Miss MacNeil, Miss Bible, and Miss Nadell spoiled their singing of the servants trio with their self-conscious acting, which may well have been the fault of the stage director. Mr. Halasz conducted with might and main to keep the sluggish score moving.

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RECITALS

(Continued from page 31)

skimmed rather insensitively through the tender portions of the Beethoven sonata, due allowance should be made for the nervousness that must have accompanied so unexpected an appearance. A. B.

Juilliard Quartet Times Hall, March 28

Nothing would have made the late Béla Bartók happier than the spectacle of this second and final recital, in which the Juilliard Quartet com-

pleted its performances of his quartets with the Fourth (1928), the First (1907) and the Sixth (1939). The four young musicians of the quartet, Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, played his music with passion, conviction, and the technical power that is born of those feelings. And the audience filled the auditorium and every available inch of the stage. The evening (without being in the slightest degree precious) had many of the aspects of a ritual. For Bartók's quartets, like Beethoven's, represent so concentrated a distillation of human thought and emotion that it is impossible to listen to them without being carried away. Time does "have a stop," when one is immersed in this music.

Especially interesting from the historical point of view is the First Quartet, in which the influence of both Debussy and Schönberg is very clear. The work is by no means naively imitative, for Bartók transmuted both Debussy's harmonic devices and Schönberg's structural patterns into his own idiom. What is peculiarly the composer's own is the combination of extreme independence of part-writing with a closely knit development. The first movement evolves in spiral form, in a continuous thread of imitative contrapuntal elaboration. With the second and third sections, the line is interrupted, but is taken up again, as if the linear elements had been hidden underneath the harmonic texture of the later episodes.

The marvelous lightness and accuracy of the Juilliard players' performance of the Prestissimo con sordino and of the Allegretto pizzicato of the Fourth Quartet, and the intensity and rhythmic precision of their playing of the Marcia and Burletta on the Sixth were as exciting as music-making can be. After the tragic peroration of the Sixth Quartet there was silence in the hall for several moments, and it is only to be regretted that the entire audience did not pay the supreme tribute of leaving without the futile gesture of applause.

R. S.

Schola Cantorum Carnegie Hall, March 30

It would be a pleasure to congratulate the Schola Cantorum on this performance of Bach's Saint Matthew Passion, which it gave under the direction of its conductor, Hugh Ross, in observance of its fortieth anniversary. But, actually, the rendering was a fairly indifferent one. The Schola has been heard in the great work on earlier occasions and with different orchestras, but never at a concert of its own. The present attempt was unquestionably brave, but in all too many respects patently unsuccessful. The chorus must, however, be commended for presenting the masterpiece without cuts and in its original German text. Otherwise the evening invited very modified raptures.

The chorus, numbering 130, was strengthened in the opening Come, Ye Daughters, by the choir boys of St. Thomas' Church, and the orchestral part was played by 52 members of the Philharmonic-Symphony. The soloists were Uta Graf, soprano; Mona Paulee, mezzo-soprano; John Garriss and Donald Clark, tenors; and Wellington Ezekiel and Stanley Kimes, basses. Instrumental solos and obbligatos were contributed by John Corigliano and Frank Gullino, violinists; John Wummer, flutist; Harold Gomberg, oboist; and Janos Scholz, viola da gamba. Fernando Valenti was at the cembalo and Everett Tutchings at the organ. The audience was large, and it carefully observed the printed request for silence save at the close of the first and second parts.

Despite the conscientiousness all hands displayed throughout, the execution was too often vague and confused, deficient in dramatic impact and emotional communication, rhythmically in-

decisive, and often open to challenge as to balance and pace. Mr. Ross took the chorales at a speed repeatedly subject to question, and disregarded the fermatas with studied persistence. Yet this detail (always a more or less debatable point) was of less consequence than the generally poor integration of the ensembles, the often ill-defined phrasings and frequent muddiness.

John Garriss' delivery of the recitatives of the Evangelist was, by all odds, the most memorable feature of the evening. Mr. Garriss is now a true master of this vastly taxing part, and endures remarkably well its troublesome tessitura. Moreover, his declamation could scarcely be bettered, and his dramatic sense and command of emotional nuance and his unimpeachable musicianship combined in an interpretation of exceptional authority and style. Wellington Ezekiel sang the music of Jesus well, from a purely tonal standpoint, but captured its spirituality only to a limited degree. Uta Graf's true province seems to be oratorio; her pure tone and surprisingly even trill stood out conspicuously. Mona Paulee found the music of her arias rather low for her comfort although she sang expressively in the Erbarme dich. H. F. P.

Barbara Custance, Pianist Town Hall, March 31

Miss Custance's performance was uneven, but at its best it was extremely good. In the opening Bach Fantasy in C minor and Partita in G major, and Beethoven Sonata in D minor, Op. 31, No. 2, the young pianist played with an admirable sense of rhythm, clean articulation, and beautifully shaped tone. There were urgency and strength, too, and a sense of proportion that fashioned splendidly conceived detail into forceful larger structures.

The second half of the program, with its large Chopin group, found Miss Custance on less secure ground. Both the Ballade in A flat major and the Scherzo in C sharp minor were beyond her complete technical control. In these works, blurred outlines and a distressing tendency to full-bodied tone denied conviction to her performances, and a mazurka and a waltz, in particular, suffered from excessive rubatos. But in the Nocturne in E major, Op. 62, No. 2, which she played from the score, the factors that had been disturbing in her other Chopin offerings were evident in much less degree, and she seemed to have regained command of herself in a final, deftly played group by Shostakovich, Rachmaninoff, Grovlez, and Liszt. A. B.

OTHER RECITALS

Antonio Iglesias, pianist; Town Hall, March 5.
Jack Brimberg, pianist; Town Hall, March 9.
Henry Stickrodt, pianist, and Margaret Kirsten, soprano; Carnegie Recital Hall, March 9.
Frederic White, baritone, and Stuart Fastoplay, violinist; Town Hall, March 11.
Erno Meringer, tenor; Carnegie Recital Hall, March 11.
Roberta Berlin, pianist; Times Hall, March 11.
James Beni, tenor; Carnegie Recital Hall, March 12.
Eleanor Spencer, soprano; Times Hall, March 13.
Aurora Ragaini, pianist; Town Hall, March 13.
Frederick Heyne, tenor; Times Hall, March 14.
Niels Groen, pianist; Town Hall, March 17.
Sheila Munzer, pianist; Town Hall, March 19.
Agnes Carlson, soprano; Town Hall, March 20.
Maybelle Van Rensselaar, contralto; Town Hall, March 20.

Kay Bergman, pianist; Carnegie Recital Hall, March 20.
Aurelio Di Dio, violinist; Town Hall, March 22.
Mordecai Heiser, tenor; Carnegie Recital Hall, March 22.
Phyllis McCurry, pianist; Carnegie Recital Hall, March 27.
Nicholas Farley, tenor; Town Hall, March 27.
Hubert Valentine, tenor; Times Hall, March 27.
Mimi Korell, soprano; Carnegie Recital Hall, March 27.

Maria Carreras Gives Macon Master Piano Class

MACON.—Maria Carreras, pianist, recently held a master class for teachers and young artists. Miss Carreras has been invited to return next year.

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Chopin's Influence on Later Composers

(Continued from page 7)

We should know it was an exquisitely sensitive portraiture of Chopin and none other even without a title to guide us. Can we rightly term this sort of thing the effect of a Chopin influence? Is it not rather that astounding faculty of reproducing in music the quintessence of a personality—a faculty that Schumann possessed to an uncanny degree even in his boyish days, and by the accuracy of which he astonished his friends? Into the brave, melodic bustle of the variegated Carnival assemblage there steps a figure instantly recognizable as Chopin and no other. Probably Chopin with all the subtlety of his genius could not have transmuted himself into sound so wholly, so photographically, yet in such an absolutely spiritual and visionary sense. It is Chopin recreated in his purest essence, though in tones not of his making.

THE opening vocal phrase of Brahms' *Die Mainacht* is so closely related to the beginning of Chopin's *F sharp minor Impromptu* that I always have to wonder why the similarity is not more frequently pointed out. The Brahms phrase is a variant of a Ukrainian folk tune, which Rimsky-Korsakoff utilized in an opera of his, also called *May Night*. Commenting on the likeness, Gerald Abraham concludes that, because of the close connection between Polish and Ukrainian folk music, it is altogether probable that Chopin took his theme directly from Polish melody. He believes, however, that the point of similarity between the compositions of Brahms and of the Russian composer is no more than a "curious coincidence." Whether the Brahms resemblance to Chopin can be explained as fortuitous I greatly doubt. Chopin was a devoted friend—one might almost say the "discoverer" of Robert Schumann, and he was also one of those "modernists" for whom Clara, even before she became Robert's wife, was glad to carry on a lively propaganda. Brahms was virtually a godson of the Schumanns, and the most devoted friend of Clara during the forty years of her widow-

hood. It is hardly likely, under the circumstances, that there was a note of Chopin with which he was unfamiliar. Add to this the circumstance that a pianist and a Chopin devotee like Bülow was one of Brahms' intimates, and we have a fairly plausible explanation of the "coincidence." And yet, Chopin's subtler creative methods did not fertilize Brahms' harmonic imagination anywhere as they did Wagner's.

Upon Rimsky-Korsakoff, Chopin's influence was "indubitable," to cite a word of his own. "The thought of writing an opera on a Polish subject had long engrossed me," he recounts in his autobiography, *My Musical Life*; "on the one hand, several Polish melodies, sung to me by my mother in my childhood, haunted me (though I had already made use of them in composing a mazurka for the violin); and, on the other, Chopin's influence on me was incontestable, in the melodic turns of my music as well as in many of my harmonic devices—though this fact the gimlet-eyed critics had never observed. The Polish national element in Chopin's compositions (which I worshipped) always aroused my delight. In an opera on a Polish subject I wished to pay homage to my rapture for this side of Chopin's music." The opera, it should be added parenthetically, became sidetracked, though it always seemed to the composer that he was fully capable of writing something "nationally Polish."

WITHOUT Chopin, Liszt, and Wagner, a great part of the work of Alexander Scriabin would be virtually unthinkable. Chopin, indeed, was possibly the principal formative element in Scriabin's early work. Eaglefield Hull speaks of Chopin as "undoubtedly Scriabin's closest mood-affinity," and discerns in "the loftiness, the poetry, the exquisite finish of artistry and the patriotism of the great Pole . . . the mirror of Scriabin's own temperament." And he speaks of the *F minor Waltz*, the *Etude*, *Prelude*, *Impromptu* and the *Ten Mazurkas* that constitute the works of Scriabin's Op. 1, 2, and 3, and probably belong to the young Russian's days at

the Cadet School, as "entirely Chopin-esque in feeling and in style." When he arrives at the *Nine Mazurkas*, Op. 25, Mr. Hull finds in their dance element a spirit that Scriabin derived from Chopin, while the *Two Poems of Op. 32* contain "Chopin-like subjects" and the *Four Preludes*, Op. 37, are, through their first half, wholly Chopin-like in character.

However, with all the Chopin influences Scriabin displayed in the early stage of his development, he was not long in evolving a recognizable profile of his own. Even the *First Sonata*, composed at seventeen, if Chopinesque in feeling, has "a masterly stride in it which even the Polish composer did not possess." As for the *Twelve Etudes*, Op. 8, "No. 2 is certainly Chopin, but more incisively rhythmic; No. 4 has a truly ravishing melody as Chopinesque as No. 2 in tonality and treatment, but with an individuality all its own. . . . No. 6, with its running sixths is perhaps more suggestive of Chopin than any of the others. . . . The running thirds in No. 10 again recall Chopin. . . ."

It took not a little time for Scriabin to free his system from all these Chopin echoes, and even then Frédéric François had a way of intermittently returning to haunt him. The finale of the *Piano Concerto*, Op. 20, for instance, "is redolent of Chopin." Hull concludes that "we must not blame Scriabin for his unstinted admiration of the genius of the piano, and, indeed, it would be only one of the greatest tributes to call him 'the Russian Chopin' . . . but it would only express a part of the truth in Scriabin's case, for he was much more than this."

ONE inevitably recalls Chopin in listening to the Polish scenes in Moussorgsky's *Boris Godunoff*, especially when the mazurkas and the great polonaise of the garden scene impinge upon the ear. That resounding processional, it has always seemed to me, would never have been written without the *Polonaise Militaire* to serve as a model. Moussorgsky's polonaise is tarter than Chopin's, by reason of its scale formation and its modal character, but the resemblance is unmistakable. The chief difference is that Chopin's chivalric opening phrase takes a sharp upward turn, while Moussorgsky's, in somewhat indeterminate fashion, slants downward, as if turning irresolutely upon itself.

One more Slav who experienced the attraction of Chopin was a master of simpler but equally essential genius—the Czech, Bedrich Smetana. This is perceptible in his cultivation of the folk dances of Bohemia—polkas, furiantes, skocnas, less patently idealized, no doubt, than the way Chopin enhanced and glorified the mazurkas, krakowiaks, and polonaises of his nation, but achieving a recognizable melodic and harmonic relationship with Chopin. Repeatedly, Smetana's modulations, deceptive cadences, and dissonances develop an amazing relationship to Chopin's, as a glance through certain of the bolder pages, and even the more flowing lyrical passages, of grandiose works like *Libuse* and *Dalibor* will serve to reveal. One need not go far afield for explanations. First of all, both composers originated in countries that lay adjacent. Next, Chopin obtained some of his earliest musical impressions from related folk sources, and his first music teacher, Adalbert Zwiny, was himself by birth a Bohemian. Lastly, Smetana was by temperament and artistic disposition a dyed-in-the-wool romantic, and was a friend and follower of Liszt and Schumann, both high priests of Chopin. Smetana felt the attraction of Chopin whatever way he turned, the more so because he was not only a patriot and a virtuoso pianist, but, in his homespun fashion, a convinced and in-

trepid modernist. His indebtedness to Chopin has never really been sufficiently studied and understood beyond the borders of his own country, and then only by a handful of Smetana specialists. I have always had the impression that Chopin would have recognized in the composer of *Libuse* and *Ma Vlast* a spiritual brother, had the two been privileged to meet.

Goethe Festival To Begin June 27

Minneapolis Symphony to Participate in Celebration of 200th Anniversary

ASPEN, COLO.—Music will play an important part in the celebration of the 200th anniversary of the birth of Johann Wolfgang von Goethe, to be held here from June 27 to July 16. The Minneapolis Symphony, under the direction of Dimitri Mitropoulos, will present a series of ten concerts, and leading soloists will participate in the event, designed to honor the memory of the German poet and philosopher.

The music festival will offer three types of music—compositions directly based on Goethe's work, monumental music of equal stature to the man, and music known to have inspired him. Soloists will include Artur Rubinstein, pianist; Erica Morini and Nathan Milstein, violinists; Gregor Piatigorsky, cellist; the duo-piano team of Vronsky and Babin; Dorothy Maynor, soprano; Herta Glaz, mezzo-soprano; John Garriss, tenor; and Mack Harrell, baritone.

Outstanding scholars and men of letters will gather here to re-examine and reinterpret Goethe's views in a series of lectures and round-table discussions. Many of the most significant problems of the 20th Century are to be analyzed in the light of Goethe's influence on the world of thought. Among those scheduled to participate in these discussions are Robert M. Hutchins, chairman of the Goethe Bicentennial Foundation; Dr. Albert Schweitzer, philosopher, theologian, organist, and medical missionary; and José Ortega y Gasset, Spanish philosopher.

Mr. Rubinstein will play the Beethoven Fourth Piano Concerto; Mr. Milstein and Mr. Piatigorsky, the Brahms Double Concerto; and Miss Morini, the Mendelssohn Violin Concerto in E minor.

The Minneapolis Symphony programs will include Wagner's *A Faust* Overture, Mozart's *Jupiter Symphony*, Beethoven's *Eroica Symphony*, Schubert's *Overture to Rosamunde*, and Berlioz' *The Damnation of Faust*.

New Orleans Ends Symphony Season

NEW ORLEANS.—The New Orleans Symphony has concluded its fifth season under its conductor, Massimo Freccia. Most recent soloists with the orchestra have been Claudio Arrau, pianist, Cloe Elmo, mezzo-soprano, Zino Francescatti, violinist, Benno Moiseiwitsch, pianist, and Bidu Sayao, soprano.

One of the most elaborate and successful productions of *Carmen* to be given here in recent years was presented by the New Orleans Opera House Association. Walter Herbert conducted; William Wymetal created the new stage settings; and Lelia Haller directed the ballet. Gladys Swarthout sang the title role, and Brian Sullivan was the Don José. Paula Lenchner was the Micaela. William Walderman the Zuniga and Lubomir Vichegonov the Escamillo. Others in the cast were Robert Bird, Gene Gary, Violetta Russell, and Gertrude di Martino.

Among recent recitalists have been Artur Rubinstein, pianist, Jascha Heifetz, violinist, and Jeanne Rosenblum, pianist. HARRY B. LOEB

Berg's Lulu Heard in Vienna

By H. A. FIECHTNER

VIENNA

ONE of the most difficult, complicated and exacting of modern operatic works achieved an unusual and sensational success in the nineteen-twenties—Alban Berg's *Wozzeck*, with which the composer's name has since then been intimately associated.

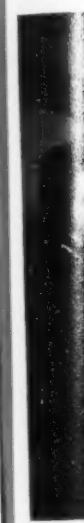
The piece was given on all the largest operatic stages of Germany, as well as in the principal operatic centers of Europe and America. At the time of its composer's death, in 1935, it had reached a round 150 performances. Meanwhile, Berg had been busy with another opera, *Lulu*, with a plot that he himself fashioned out of Wedekind's *Erdgeist* and *Büchse der Pandora*.

At the time of Berg's death, the composition was finished, though, except for two fragments, the last act, it was not orchestrated. In this incomplete state, *Lulu* had its first production in the course of an international music festival at Zürich. And in this form we again heard it this winter, at RAVAG's hundredth Modern Music Hour, under Herbert Häfner. That the work can win success under the radically changed mental atmosphere of the present day appears doubtful; for the book and the music are rooted in a world that today seems alien.

In this concert performance, the problematic text appeared subordinate to the music. The score is big and fascinating—fascinating in its unified, intensive tragic atmosphere, by turns subdued and wild, that sets forth *Lulu's* career after she has come to be a fateful experience for all who stray into her orbit. Berg counters the irruption of the chaotic element by the unexampled strictness and logic of his musical forms. Hardly a note is subject to chance or employed for the mere sake of sonorous charm. Whereas in *Wozzeck* each scene corresponds to a definite musical form, here distinctive forms or instrumental combinations are subordinated to individual characters. They come and go in the likeness of leading motifs or are employed in broadly elaborated developments. Thus musical frescoes are fashioned whose complexities are surpassed only by the intensity of their effect. After a single hearing, it is chiefly certain interludes and pieces of transformation music that remain in the memory and stir the emotions. In this score, Berg again proves to be the unique adagio and espressivo composer we had learned to know in *Wozzeck*. An eight-month period of preparation, including about twenty orchestra rehearsals, made possible this production by the *Moderne Stunde*, an organization to which Vienna owes much.



John Tyers, a concert company member.



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John Tyers, baritone, signing autographs for his admirers in Lenoir, N. C., after a concert that was part of a tour between seasons with the New York City Opera Company. Many of those shown are members of the Lenoir High School Band



After an Otello performance at La Scala in Milan. From the left: Gino Bechi, the Iago; Ramon Vinay, the Otello; Maria Caniglia, the Desdemona; Mobley Lushanya, soprano, a visitor; and Mario Labroca, musical director of the Teatro Alla Scala



Dorothy Maynor and Herta Glaz inspect the architect's drawing for the outdoor amphitheatre which will be used at the Goethe Festival in Aspen, Colorado



Ben Greenhaus
Mia Slavenska and her two-year-old daughter, Maria, prepare in traditional fashion for Easter. The ballerina has just completed a heavily booked coast-to-coast tour



Charel
Kenneth Spencer, bass, and his accompanist, Alfred Knopf, adhere to an old French custom in Nice, busily dunking their croissants



William H. Platt
Solweig Lunde, pianist, about to embark on a trip in her new convertible, accompanied by one of her favorite companions, Bonnie



Winter sports have no terrors for this intrepid family, the Sudlers. From left: Louis Jr., Mrs. Sudler, and Louis, the baritone, on a vacation at Sun Valley Lodge recently



Frances Magnes, violinist, and Jascha Horenstein, conductor, crossing London Square in Tel Aviv. Both made successful appearances throughout Palestine

City Center Stages Tales of Hoffmann

By HERBERT F. PEYSER

THERE is reason to believe that The Tales of Hoffmann may become a best seller at the City Center. The first performance there, on April 6, of Offenbach's fantastic opera, though it had flaws, miscalculations, and roughnesses, still displayed animation, musical excellencies and elements of atmosphere and "punch" that ought to assure the work lasting favor with the patrons of this establishment. Indeed, the large audience that heard the premiere left no doubt of its satisfaction. The house is just the right size to serve the best interests of the piece, and if the various problems of its staging were not wholly solved, these difficulties cannot, in the long run, prove altogether insurmountable.

The contributing elements of the interpretation were, by and large, well integrated, and their functioning marked by a good deal of spirit. It was possible, as usual, to take exception to many features of Jean Morel's conducting, for his beat remained as inflexible as ever, and again he seemed cheerfully indifferent to the fact that singers have to breathe. But there was an ensemble, and it was tolerably unified and knit.

The performance improved as it progressed, achieving a definite Hoffmannesque quality and an imaginative effect of nightmarish phantasmagoria. The various characters stood out in fairly sharp relief. There were no attempts at crack-brained stylization or far-fetched experiments to overcome the spatial limitations of the City Center stage.

The scenic designer was Herbert Brodtkin, the regisseur Leopold Sachse.

For the transitions from the tavern scenes to the episodes of Hoffmann's successive frustrations they devised a system of drops and transparent scrims that made it unnecessary to arrest the dramatic action by lowering the curtain. If they could not prevent the small stage from seeming rather cluttered in mass scenes, the blame could hardly be laid at their door. Pictorially, the Olympia act was a good deal better in its amusing effect of fantasy and artifice than the Venetian scene, where the director's attempt to deal with the problem of the mirror chiefly resulted in confusing the spectators. On the other hand, the haunted living room of Crespel, in the Antonia episode, had genuine atmosphere and illusion, though more seemed to be lost than gained by causing the mother of the doomed girl to step out of her picture frame.

THIS production restored a number of passages of the score ordinarily omitted. There is, however, no particular reason to debate or contest this matter at length, since Offenbach died before settling on a definitive version of the opera. Like Meyerbeer, he was in the habit of changing or modifying thousands of details during the progress of rehearsals; and producers, left to their own devices, have therefore had recourse to innumerable compromises and subterfuges, often wilfully choosing at random among the variants and alternatives the composer bequeathed them. On such grounds, the City Center direction might defend its selection of Bamberg (where, in truth, the real Hoffmann lived for a time) rather than the traditional Munich as the home of Antonia and her father.



The prologue to Offenbach's *The Tales of Hoffmann*, in Luther's Tavern, as staged by Leopold Sachse at its revival by the New York City Opera Company

Robert Rounseville, the tenor from Attleboro, Mass., who last season appeared as Pelléas at the City Center, was the Hoffmann of the occasion. He has a good voice, which, if not without deficiencies of schooling, can be smooth in texture and warm in color when he is dealing with lyrical passages. Neither an assertive personality nor an actor of uncommon resource, he showed himself rather self-effacing but, for all that, able to remain agreeably in the picture. If he is to sing other French roles, he should strive to perfect himself in the mastery of the problems of that exacting tongue. In any case, Mr. Rounseville proved himself sympathetic and musical.

Virginia MacWatters was the Olympia, Wilma Spence the Giulietta, Ann Ayars the Antonia, and Rosalind Nadell the Nicklauss. The first named looked and acted amusingly as the mechanical doll and managed the coloratura of the role with agility. Miss Spence properly dominated her scene as the Venetian courtesan. Her voice was sensuously colored, and soared with ease over the sextet and its choral background. Miss Ayars delivered Antonia's touching music with lovely sensitiveness, and was a tenderly sympathetic figure. Rosalind Nadell's Nicklauss was capably sung and acted.

Carlton Gauld, in an extraordinary makeup, was better as Coppélius than as Miracle. In the devil doctor's music his voice betrayed the unmistakable effects of wear; and if the embodiment was, after a fashion, sinister, this reviewer missed in it the truly chilling demonic quality. As Lindorf, in the prologue and epilogue, he was properly menacing. Walter Cassel's singing in the Venetian act, though an impressive performance in the main, was marred by the fact that his falsetto did not come off felicitously at the conclusion of Dappertutto's air. Luigi Velucci's Cochenille and Franz, Norman Scott's Crespel, and Edwin Dunning's Spalanzani and Schlemil exhibited features that really deserve more detailed commendation than they can receive for the time being. Frances Bibbe, in the small but essential part of the Mother, delivered her fine passage with breadth and authority. Chorus and orchestra acquitted themselves to good effect. H. F. P.

was the Rodolfo; Marko Rothmuller the Marcello. Dorothy MacNeil the Musetta, Edwin Dunning the Schanard, Norman Scott the Colline, Richard Wentworth the Benoit, Arthur Newman the Alcindoro, and Luigi Velucci the Parpignol. It was a performance of many excellences—chiefly the sympathetic characterization of the heroine by Miss Gonzalez, the mellow-voiced Marcello of Mr. Rothmuller, and the accomplishments of Mr. Scott and Mr. Wentworth in their roles. Miss Gonzalez lent the right note of pathos, in voice and in acting, although she seemed overhealthy for the consumptive Mimi. Her first-act arias and the third-act duet were sung with telling warmth and beauty of tone. She seemed to hold back somewhat in volume, perhaps in consideration for the lighter voices around her. Even the high C at the end of Act I was taken softly. Mr. Rothmuller's voice, too, was heavier than those of his companions, and consequently the third act quartet seemed like a duet for soprano and baritone. Mr. Petrak displayed his usual stage-wise qualities, and the others were competent. Joseph Rosenstock conducted with crystal clarity and precision, if not always with the sentiment and warmth that one wants from Puccini's score. Q. E.

Cavalleria Rusticana and Pagliacci, April 3

Both leading soprano parts were undertaken by newcomers in the first spring-season performances of the traditional double bill. Margarita Zambrana, 22-year-old Cuban soprano, made her debut with the company as Santuzza; and Helena Bliss, who had joined the organization the previous night for the premiere of *Troubled Island*, had her first opportunity, as Nedda, to appear in a standard part. Both young artists were strikingly successful, more than holding their own in performances that were distinctive and satisfying on other counts as well.

Miss Zambrana is so gifted that one hesitates to tell the full truth about her, out of the fear that she might be deflected from the task of eliminating the minor imperfections that still mar her work. Her voice—big, rich, clear, and emotional—reached comfortably from low B (achieved sturdily, but without excess of "chest" tone) to high C, and it was always effectively projected except when she sang in the middle range over the chorus in the

Le Bohème, April 1

The season's first hearing of the City Center's lively production of this

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OPERA AT THE METROPOLITAN

Parsifal, April 13

The second performance of Parsifal this season (the first of two in Holy Week) brought two changes of cast. Set Svanholm returned to the title role, and Osie Hawkins replaced Herbert Janssen as Amfortas. The Swedish tenor was in exceptionally good voice, and sang his music with wonderful tone and expressiveness. He is a superb embodiment of the innocent of the early part of the drama, contributing a moving portrayal of the gawky young man, then later revealing the spiritual growth and dignity of the true King of the Grail. The plastic elements of his characterization seem always right and his musical authority is a joy. In the second act, the change from the dreamy, sportive youth to the agonized, awakened man with a sense of mission was poignantly conveyed.

Mr. Hawkins, as earlier in the season in Gotterdammerung, stepped in to an important part with little preparation. Many of his efforts were rewarding, as he communicated a sense of the inward anguish of the role, but much of the time his voice did not penetrate the orchestral fiber clearly enough.

Others in the cast were familiar—Rose Bampton, as Kundry; Joel Berglund, as Gurnemanz; Gerhard Pechner, as Klingsor, and Deszo Ernster as Titurel. Fritz Reiner again conducted. Q. E.

Parsifal, April 15

The Good Friday performance on Wagner's consecration opera is always especially eloquent. This one was no exception to the rule. Joel Berglund, in the role of Gurnemanz, made his last appearance at the Metropolitan. Henceforth, he will be the director of the Stockholm Opera. Mr. Berglund will be sorely missed; his voice has seldom sounded more rich and golden than it did in the Good Friday scene. Herbert Janssen, who had been prevented by illness from appearing as Amfortas on April 13, returned to the cast for this performance. The others were familiar in their roles—Set Svanholm, as Parsifal; Rose Bampton, as Kundry; Gerhard Pechner, as Klingsor; Deszo Ernster, as Titurel; and in other parts, Margaret Harshaw, Emery Darcy, Clifford Harvuot, Inge Manski, Lucielle Browning, John Garris, Paul Franke, Frances Greer, Martha Lipton, Anne Bollinger, and Paula Lenchner.

Fritz Reiner obtained sensitive playing from the orchestra, keeping the brasses and winds on pitch and the chorus generally accurate. The pitch pipes used behind the scenes were so loud that the audience could hear them almost as clearly as the singers, but they unquestionably helped. The opera was not given absolutely uncut, as it should be, especially on this occasion. The cuts were the same as those made in earlier performances this season; but there were no major excisions. The huge audience listened to the work in a spirit of devotion, which brought home Wagner's intention that it should be performed only under special circumstances, as a consecration, festival music-drama. R. S.

Le Bohème, April 14

In its tenth appearance in the season's bills, Puccini's La Bohème brought forward Licia Albanese as Mimì, for the first time this year; and Lorenzo Alvaro as an amusing and confident impersonator of both Rodolphe and Alcindore, for the first time at the Metropolitan. As Rodolphe, Giuseppe Di Stefano substituted for the first time since his last appearance in the role of the Bohemian artist.

lack of precision in the ensembles. The other principals, all of whom had appeared in this opera earlier in the season, were Frances Greer, Francesco Valentino, George Cehanovsky, Italo Tajo, Paul Franke, and Lawrence Davidson. Giuseppe Antonicelli conducted. C. S.

Lucia di Lammermoor, April 12, 1:30

The season's eighth performance of Lucia di Lammermoor was presented as a special student's matinee under the auspices of the Metropolitan Opera Guild. Pietro Cimara conducted, and the cast included Patrice Munsel, Thelma Votipka, Jan Pearce, Francesco Valentino, Jerome Hines, Thomas Hayward, and Leslie Chabay. N. P.

Lucia di Lammermoor, April 16, 2:00

With the exception of La Bohème, which received ten performances, Lucia di Lammermoor has been the most frequently performed opera of the Metropolitan season. In the ninth and final performance, Pietro Cimara again conducted, and the cast included Patrice Munsel (replacing Lily Pons, who had been announced), Thelma Votipka, Ferruccio Tagliavini, Francesco Valentino, Jerome Hines, Thomas Hayward, and Leslie Chabay. Q. E.

Madama Butterfly, April 16

Giuseppe Antonicelli conducted the fifth Madama Butterfly, which concluded the Holy Week performances, with a cast that included Dorothy Kirsten, Thelma Altman, Maxine Stellman, Charles Kullman, John Brownlee, Alessio de Paolis, George Cehanovsky, Osie Hawkins, and John Baker. J. H., Jr.

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Five Suburban Performances
Mark Successful Experiment In
Low-Price Opera

LOS ANGELES.—A new venture in sponsored opera came to light in the Guild Opera Company's performance of Mozart's The Marriage of Figaro, given in five different locations throughout Los Angeles County on March 15, 18, 23, 25 and 28. The company was organized on funds granted by the Los Angeles County Board of Supervisors for the purpose of bringing moderate-priced opera in English to outlying communities. In all respects, the production, while on a small scale, was admirably presented. The cast included Robert Brink, Olive Mae Beach, Ralph Isbellas, Inez Halloran, Lucille Delano, Ferdinand Hilt, Chris Ortiz, Jean Fenn, Donald Bower and Cleone Duncan.

The Los Angeles Chamber Symphony, under the direction of Harold Byrns, gave the last of a series of three concerts on March 27, with Frederick Marvin as soloist in a piano version of Falla's Harpsichord Concerto. Also included were Bach's Brandenburg Concerto No. 4, with Eudice Shapiro as violin soloist, and works by Bartók and Mozart. The orchestra's next season will be extended to include four concerts.

Paul Pisk's Little Woodwind Music, Joseph Achron's Sextet for Winds and Trumpet, William Piper's Sextet for Winds and Piano, and Stravinsky's Octet were played by the New Music Ensemble in the evenings on the Road series on March 7.

The Masterworks Chorus gave its second concert, under Allen Lamm's direction, on March 14 and the following night, March 15, at the Los Angeles Music Center.



Louis Melançon

GUESTS OF DISTINCTION CHEZ FLORA BERVOIX

Singers from the golden days of the Metropolitan wait to greet their hostess on stage before the third act of a gala performance of La Traviata given for the benefit of the Metropolitan Opera Guild's drive for financial support

FORMER stars of the Metropolitan Opera appeared on the stage in the third act of Verdi's La Traviata at the gala performance given for the benefit of the Metropolitan Opera Fund under the auspices of the Metropolitan Opera Guild on April 12. Among the guests at Flora's party were Fritz Scheff, Frieda Hempel, Göta Ljungberg, Mrs. Clarence Mackay (the former Anna Case), Queena Mario, Cecil Arden, Grete Stueckgold, Maria Savage, Giovanni Martinielli, Giuseppe De Luca, and Louis D'Angelo. The singers also came to the stage before the performance began, to have their pictures

taken with Licia Albanese and Ferruccio Tagliavini, who were the Violetta and Alfredo of the cast. After the first act Lauder Greenway, president of the Guild, addressed the audience, announcing that \$225,000 had been raised, leaving \$25,000 to be raised before the campaign was closed.

The other members of the La Traviata cast were Robert Merrill, as Germont, père; Maxine Stellman, as Flora; Thelma Altman, as Annina; Alessio de Paolis, as Gastone; George Cehanovsky, as Baron Douphol; Lawrence Davidson as Marquis D'Obigny; and Lorenzo Alvaro as the Doctor. Giuseppe Antonicelli conducted.

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